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ABSTRACT

This curriculum guide presents syllabi for seventeen ten-week "midi-courses" for juniors and seniors in high school. For each course, the syllabi contain a course description, goals, subject matter, materials, an annotated list of audio-visual aids, a list of behavioral objectives, some suggested activities, a glossary of terms, and a selection of books for supplementary reading. Among the courses included in this guide are "Television Production," "Drama Workshop," "Hemingway: Man and Myth," "Afro-American Literature," "Satire--Past and Present," "Psychology in Literature," "Film Appreciation: Camera Know-How," "Rock Poetry," "The Bible as Literature," and "Language Review: Skills in Writing and Speaking." The rationale for the midi-course program is based on the belief that the program helps to make English relevant, creative, and intellectually inspiring. The courses are to be evaluated by the instructor, on a daily basis, and by the student. A student evaluation form is included. (DD)

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ENGLISH DEPARTMENT

MIDI COURSE CURRICULUM

for

JUNIORS and SENIORS

at

NORTON HIGH SCHOOL

NORTON, MASSACHUSETTS

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CS 200 360

- PREFACE -

Through the auspices of the Superintendent and members of the school board of the Norton Public School System in Norton, Massachusetts, the following English curriculum program was compiled in a three week summer study by four members of the English Department.

The seventeen courses written-up are based upon a ten-week midi course structure for juniors and seniors, and are of an ancipital nature: first, the curriculum is so designed that any instructor (familiar with the subject and using this criteria) could readily teach such a program; and second, any student given the curriculum course packet, supplemented by annotated teacher explanations - could independently pursue and fulfill the main objectives of the course.

Through research materials from PROJECT SPOKE in Norton, from ERIC Microfiche, from the resource texts, APEX and IOX, and from our own personal resources, we feel that we have devised, in these courses, true performance objectives which meet our own particular needs, designed to service the students at Norton High School. The comprehensive models, herein furnished, for all our intent and purpose, are ones which we have never seen presented in curriculums in this area or elsewhere.

Furthermore, the seventeen midi courses delineated on these pages do not, however, comprise the whole midi structure. Within the present year, ten additional courses will be developed in this same format.

To say "that the courses presented in this document are finished products" would be an intellectually short-sighted statement. The courses must be flexible and subject to change based upon not only a final examination at the termination of each course, but also based upon teacher evaluation as well as student evaluation.

September, 1972

Mrs. Lucille Zwicker
Mrs. Dolores Robbins
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Chairman, English Department

RATIONALE

The English Department of Norton High School has successfully found the means to make English(a four year required course of study) relevant, creative, and intellectually inspiring.

The creation, structure, and organization of midi courses of approximately ten weeks in length have elicited the enthusiasm of both students and teachers.

Students express free choice when electing a midi course. As a result, each course contains a heterogeneous grouping which eliminates discriminatory behavior and affords the student equal intellectual opportunity.

The creation of these courses emanated from the exchange of ideas during many meetings between volunteer students and department members. Student needs and interests guided the construction of each unit of study and the compilation of relevant materials.

The structure of each course unit is such that both the student and teacher know at all times the direction and objectives of the course. Challenging activities and supplementary materials enable the energetic student to form additional objectives for pursuit of independent study.

Many mediums of expression are necessary in the formation of any creative work. Therefore, we feel that these courses offer sufficient alternatives for each student to achieve success.

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CREATIVE WRITING AND LANGUAGE REVIEW

Course Description

Creative Writing is for those students who wish to express themselves creatively and imaginatively in such literary forms as the short story, poem, and one-act play. Continued reading of good writers, as well as their techniques, will be encouraged as sources of ideas for visual, oral, and written expression. Students are encouraged to submit their works to high school publications as well as contests. A course requirement is the production of a creative writing booklet to be submitted at the completion of the course.

The second half of the course reviews extensively vocabulary, reading comprehension, synonyms, antonyms, and grammar, in preparation for the SAT examinations.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To develop within him a greater sensitivity to his surroundings.
2. To say creatively that which he desires to say or write.
3. To stimulate an interest in literary output by providing publication for outstanding effort.
4. To establish criteria by which he can more objectively evaluate the work done by himself and his peers.
5. To master those writing techniques which will aid him in writing effectively and artistically.
6. To identify the proper usage of words in a sentence and paragraph.
7. To expand his vocabulary by mastering the common prefixes, suffixes, and roots.
8. To increase sight and auditory vocabulary.
9. To recognize and interpret idiomatic and figurative language in the context of a given work.
10. To develop language and composition skills with which the student can express personal experience and observation in an informal style.

11. To reach, through his experience in creative writing, a fuller understanding of the English language and techniques used by writers.

12. To evaluate the potential career opportunities available in the field of writing.

Subject Matter

The course in Creative Writing will introduce the students to multi-levels of creativity. Students will be given a review of language as well as vocabulary development, in preparation for the College Board Tests. Each student will be responsible for memorizing fifty words a week, as well as completing language drills weekly.

The course, however, centers upon the teaching of techniques in creative writing. Such literary genre will include instruction in: the myth, legend, fantasy, fairytale, fable, and allegory. The student will also learn to write: haikus, sonnets, ballads, mnemonics, whimsies, odes, and epic poetry.

More advanced creative writing will include the short story and drama. Students will be taught to recognize that landscapes, rooms, and objects are always carefully chosen for effects. On the short story level, instruction will be given in allegory, symbol, point of view, mood, and comparison-contrast. Once these techniques are learned, students will be able to write these types of literary genre.

In addition to the written approach to writing, a visual approach will be used. Pictures denoting moods, mystery, and sensory effects will be shown to the class; and, from these, the students will write their impressions of what they have seen.

The visual approach will also lend itself to composing humor. Viewing comic situations as well as reading comic passages, the student will recognize the specific characteristics of comedy and humor.

Having been introduced to all phases of creative writing, the student on an individual basis will then choose the genre he feels free to create. This free-lance writing will be compiled and, at the end of the course, a class anthology will be produced.

Materials

I. Texts:

1. Schweitzer: Vocabulary Workshop, (Harcourt Brace)
2. Sisk: Composing Humor (Twain and Thurber), (Harcourt Brace)
3. Wells: Whimsey Anthology, (Dover)
4. Sophocles: Oedipus The King, (Wadsworth)
5. Sohn: Pictures for Writing, (Bantam)
6. Daiches: Anthology of English Literature, (H.M.)
7. Leahy: Fundamentals of Poetry, (Kenneth)
8. Service: The Shooting of Dan McGrew and Cremation of Sam McGee, (Perfection Form Co.)
9. Orgel: CER-College Board Reviews, (M.C.)

II. Audio-Visual Annotations:

A. Filmstrips

1. Pygmalion Myth: Tells the story of Galatea and Pygmalion and the creation of a beautiful woman.
2. The Legend of Sleepy Hollow: Shows the characteristics of a legend, and also the satiric elements injected into the Irving story.
3. The Wonderful World of the Brothers Grimm: Shows how the Grimm fairytales first were created.
4. How to Read and Understand Drama: Points out the techniques of composing drama by using scenes from well known plays.
5. The Rhyme of the Ancient Mariner: Points out Coleridge's imagery, and allegorical meanings in his poem.
6. Composition Topics: An in-class filmstrip, which gives incomplete story plots and the students are required to finish the stories.
7. Poetry of Robert Burns and The Scottish Ballad: Shows the mood and subject matter which Burns used to portray comcepts in his own era.

B. Records

1. The World of Robert Benchley: R. Benchley reads some of his humorous verse and short stories -- shows wit and subtle humor.
2. The Rubaiyat of Omar Khayyam: Depicts oriental verse and the content of the 11th century deterministic philosophy as well as legend.
3. What to Look for In Drama and Fiction: Points out the symbolic, connotative and denotative meaning of drama, and the important use of a "title" of literary work.
4. E.A. Poe's Short Stories: Shows the tone of horror and mystery found in four of E.A. Poe's stories.
5. Poetry-through Theme: Gives examples of several poems and how the poet extends his theme throughout his work.
6. Poetry-through Tone: Reviews the various tones in poetry, via the projection of well chosen words for effect.
7. James Thurber's You Could Look It Up: has Thurber reading some of his own short stories and presents the comic tone in short story writing.

C. Films

1. William Faulkner: Shows Faulkner speaking of the power and will of man to choose right from wrong.
2. Story of My Life-Hans Christian Andersen: Re-creates the life of Andersen, his growth as an author, his travels, and his final success.
3. Christmas Deer: Tells about the legendary deer and an old woodcutter and a moral of giving.
4. How the Animals Discovered Christmas: Uses animation to tell the story of how a fawn, owl, and squirrel discover the spirit of Christmas by helping an injured animal.

5. The Red Carpet: A fantasy which tells the story of a carpet that ran away to greet a Duke.
6. The Lady or The Tiger: Is a film adaption of the Stockton story. It is a good comparison and modern version of the original.
7. The Legend of Jimmy Blue Eyes: The legend of a man who spends twenty years in prison for a killing. After his release, he makes a pact with the devil.
8. Noah's Journey: Godfrey Cambridge reads a poem in four parts in which Noah converses with the materials to build the ark.
9. Oedipus The King: Is a film showing the style of the Greek Theater, human despair, and suffering, and man's destiny as decreed by the Gods.
10. Red and Black: A parody of a bullfight effected through tricks of animation, color, and light.
11. Story of a Writer: Ray Bradbury discusses how he is inspired to write science fiction books.
12. There's Something About a Story: Discusses where to find stories and the basic techniques for preparing and presenting them.
13. Winter of the Witch: A ghost story about a young boy and his mother who move from the city to a haunted house in the country.
14. Poetry: Frank O'Hara and Ed Sanders: Describes literary rock and roll and shows how to write a poetical script for a film.
15. Unicorn in the Garden: A cartoon version of Thurber's story about a man who sees a unicorn but "wifey" doesn't believe him.
16. Two Men and a Wardrobe: A parable of misunderstanding of townspeople who show prejudice toward two strangers who come to town.
17. W. Somerset Maugham: The playwright talks about his decisions to become a writer. He discusses other writers and comments on their style.
18. The Red Balloon: A fantasy of how a little boy becomes friendly with a red balloon.
19. Hangman: Is based of Maurice Ogden's poem and suggests that social evil unintended and ignored can destroy mankind.
20. Pacific 231: A visual poem set to Music and shows a train ride throughout Canada.
21. Why Man Creates: Demonstrates the nature of the creative process and the importance of the creative vision.
22. Novel-Ralph Ellison on Work in Progress: Explains the genesis of his first novel, The Invisible Man, and discusses his philosophy as to writers.
23. Novel-The Non-fiction Novel: Truman Capote describes his In Cold Blood, as an art form.

Behavioral Objectives

1. After instruction in vocabulary building and study skills, (word attack technique, dictionary study, etc.), the student will be given a list of 20 root words and a list of 20 prefixes and suffixes. They will construct ten words by combining a root word, and a suffix. Evaluation will be made by the students' use of the dictionary and a teacher-made test.

2. After a review of the mechanics of writing and paragraphing, the students will write one narrative paragraph in class based upon personal experiences. These will be evaluated according to pre-determined criteria.

3. After listening to a recording to poetry read by a professional, each student will write an analysis of the technique used by the speaker in giving his ideas and in making the listeners aware of tone, mood, and tempo. The accuracy of the student's work will be determined by the use of a prepared checklist on techniques and by teacher evaluation.

4. After a visual and oral review of poetic forms, each student will write a ballad narrating the experiences of a recent nationally significant person or of a character in fiction or drama. These ballads will be teacher evaluated based on ballad-criteria.

5. After a review of the techniques of drama and the reading and reviewing of Oedipus The King, the students will pretend to be drama critics and write a review of the play. Teacher evaluation will be followed by teacher-student conferences.

6. After a discussion of impressions and associations found in the film Why Man Creates, the students will, in groups of five, listen to and view a similar film, and then write their impressions of the sound patterns or the patterns of color and form as well as the association they bring to mind. These papers will be evaluated by the teacher from pre-determined criteria.

7. Given instruction in languages as a symbolic system, the students will read selected passages, and will list and discuss the more complicated examples of symbolism, (simile, metaphor, imagery etc.). Students will evaluate their own selections by comparing them with a prepared check list.

8. After an oral review of language as a symbolic system, the students will read selected passages, and will construct original compositions which include similar illustrations of symbolism. Evaluation of the composition will be determined by teacher-made criteria.

9. After reading five teacher-selected short stories, each student will state orally the impressions that the story had upon him, and identify the author's techniques in producing emotional response, (bizarre setting, self-identity, dialogue, surprise ending). Teacher-student evaluation will be made by previously planned criteria.

10. After reading four types of compositions by four different authors, each student will select one of these works and note the author's content and organization. He will then write the selection in another literary form. Evaluation by pre-conceived criteria.

11. Given instruction in the various techniques of several authors and reading materials by these authors, the student will demonstrate via his own original writings, the structure and content of a specific literary genre studied, (poetry, short story, drama, whimsey, etc.). Peer group and teacher will orally evaluate the original compositions.

12. After class observation of the organization and format of an anthology, each student will write a minimum of two original compositions, choosing the forms he prefers. Class members will evaluate the compositions by compiling a class anthology of the best ones.

Activities

1. Daily vocabulary drills and testing of words.
2. Development of skills in the areas of viewing, listening, speaking, reading and writing.
3. Class discussions via the inductive approach to review and strengthen the knowledge of literary modes and techniques of writing.
4. Individual conferences with the students before the final drafts of their papers.
5. Resource people from the community brought in whenever possible.
6. Field trips to hear and interview authors,(e.g.), trips to Boston, Beverley, and Stratford.
7. Critical analysis of student's literary output done in small and large group activity.
8. Visual presentations made of original manuscripts, super 8 films, slides, and still photograpy produced by students.
9. Daily writing of original compostions required of the class.
10. Culminating activity: The compilation of a student produced anthology, by the class.

Glossary of Terms

1. Myth: Anonymous story having its roots in the primitive folk beliefs of races or nations and presenting supernatural episodes as a means of interpreting natural events.

2. Fairytale: A story relating mysterious pranks and adventures of supernatural spirits who manifest themselves in the form of diminutive human beings.

3. Legend: A narrative or tradition handed down from the past. The legend has more of historical truth than the myth, and perhaps less of the supernatural.

4. Fable: A brief tale, either in prose or verse, told to point out a moral. The characters are most frequently animals, but they need not be so restricted since people and inanimate objects are sometimes the central figure.

5. Allegory: Is the form taken when an entire story is told in terms of symbols. Although the story seems to be a fantasy, it is about "real" life. Names and setting allude to the type of character the author wants portrayed.

6. Symbol: Are signs or tokens representing something else. Frequently, what they represent is abstract and invisible. In fiction, when an author spends a long time describing an object, there is a hidden meaning and a dual interpretation.

7. Fantasy: All fiction is fantasy, (a daydream, a vision, or an hallucination). Fantasy exists only in the writer's imagination.

8. Point of View: Is the interpretation of the writer's and reader's viewing of a piece of work. The intention of the writer involves the first, second, and third person point of view.

9. Meter: Is the pattern of stressed and unstressed syllables established in a line of poetry.

10. Blank verse: Consists of lines of iambic pentameter without end rhyme.

11. Free verse: Are lines which do not have a regular meter and do not contain rhyme.

12. Internal rhyme: Consists of a similarity occurring between two or more words in the same line of verse.

13. Limerick: A kind of nonsense rhyme having an aa,bb,a5 rhyme scheme.

14. Haiku: Is a three line, 17 syllable Japanese poem. Most haikus have a seasonal key-word. Pattern is: 5 syllables first line, 7, the second, and five in the third.

15. Couplet: In poetry, two lines that rhyme.

16. Tercet: In poetry, three lines that rhyme.

17. Refrain: Is the repetition of one or more phrases at intervals in a poem.

18. Metaphor: An implied comparison between two usually unrelated things.

19. Litotes: Is an understatement and is achieved by saying the opposite of what one means.

20. Antithesis: Is a balancing or contrasting of one term against another.

21. Metonymy: Is the substitution of a word naming an object for another word closely associated with it.

22. Quatrain: Consists, in poetry, of four lines of varied forms.

23. Ballad stanza: Consists of four lines with a rhyme scheme of a,b,c,b.

24. Sonnet: Is fourteen lines in a stanza.

25. Hubris: In drama is a Greek term for over-zealous pride which results in misfortune for the protagonist.

26. Protagonist: The hero of a drama, and a character who faces insurmountable objects.

27. Hamartia: Is the tragic flaw found in a dramatic character, of high birth, who fails to realize he is "dogged" by an inner conflict.

Supplementary Material

1. Engle: Creative Writing, (Dutton)
2. Wood: The Complete Rhyming Dictionary, (Doubleday)
3. Drewry: Writing Book Reviews, (The Writer)
4. Burack: The Writer's Handbook, (The Writer)
5. Fugate: Viewpoint: Key To Fiction Writing, (The Writer)
6. Opie: The Oxford Dictionary of Nursery Rhymes, (Oxford)
7. Bierce: Fantastic Fables, (Dover Publications)
8. Curry: Creating Fiction from Experience, (The Writer)
9. Polti: The Thirty Six Dramatic Situations, (The Writer)
10. The Magazine, The Writer, (The Writer)
11. Settel: How To Write Television Comedy, (The Writer)
12. Lape: Art and Craft in Poetry, (Ginn)
13. Pannwit: The Art of Short Fiction, (Ginn)

LANGUAGE AND COMMUNICATION: REASONING AND ARGUMENT

Description

The course is intended to create a thorough knowledge of processes of clear thinking and rational persuasion as reflected in speech, writing, advertising and film.

Since propaganda plays such a dynamic role in our daily lives, it is important to consider a person's motive for using propaganda technique as well as understanding that a technique has been used. We must be able to think clearly about ideas daily presented to us, analyze them and distinguish between the emotional overtones and the actual idea.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To become aware of emotional overtones in all arguments and suggestions and thus gain more thoughtful control over their responses to the multitude of ideas they encounter daily.

2. To help the student become a rational thinker by recognizing errors in thinking and learning to eliminate them from his own thinking.

3. To know the stylistic devices that can be employed by a persuader and some of the emotions that may be evoked from an audience in order to persuade.

4. To be able to differentiate between rational and emotional appeals.

5. To understand the nature of advertising appeals and their force on the consumer.

6. To be able to recognize the necessity of rational persuasion and the danger of emotional propaganda in politics.

7. To make students aware that writers create imaginative plots and characters which reflect their values and opinions and often prove very persuasive in their effect on readers.

Subject Matter

The course begins with the study of functions of language and the impact of words. Fallacies of thinking are analyzed and reinforced through the Propaganda Games. Experiences of persuasive techniques are created through records, films tapes, ads, cartoons, T.V. shows and varied types of writing. An important part of the program consists of questions for discussion, statements for debate, areas for in-depth research and creation of student's own persuasive messages in print, sound or visual media.

Materials

I. Text:
   1. John Schneider: Reasoning and Argument, (Holt, Rinehart and Winston Inc.)
   2. Ann Hintz: Persuasion, (Loyola U. Press)
   3. Thomas Born: Understanding Language III the Impact of Words, (American Ed. Pub. Unit Book)
   4. Lionel Ruby: Logic, (Holt, Rinehart and Winston)

II. Audio-Visual Annotations:
   A. Games
      1. The Propaganda Game

   B. Filmstrips
      1. Persuasion and Propaganda Techniques: Techniques exhibited in politics and advertising.

   C. Records
      1. Spoken English: "Thaddeus Twistum" Story of a fictional man in a small town who uses propaganda devices to further his success.

   D. Films
      1. Person to Person Communication: Emphasizes listening with understanding, shows that false assumptions, preconceived viewpoints and exaggerated personal feelings can lead to misunderstandings in normal conversation.
      2. Hangman: Drawings are used to illustrate Maurice Ogden's poem of the coward who lets others die to protect himself only to become the hangman's final victim.
      3. The Poor Pay More: Examines the special hardships of the poor in consumer purchasing. Explores pricing practices of supermarket chains, salesmen and methods of furniture and appliance stores and finance companies. Presents officials from various private and governmental programs outlining problems and shows how they are being confronted.

4. T.V. Commericals: A reel of several T.V. commercials arranged for presentation by NHS.
5. This is Marshall Mc Luhan - The Medium is the Message: Variety of photographs and editing techniques and narration explore changes brought about by electric technology and the effects of mass media on modern man.
6. Communication Primer: Various aspects of communication, what it means and how it operates.
7. Gateways to the Mind: Man's intake of stimuli and its effect on behavior.
8. Neighbors: Non-verbal communication, irascible emotions.
9. More Than Words: Emphasizes importance of effective communication problems involved and the acquiring of skills in communicating.
10. How to Conduct a Discussion: Dramatizes eleven basic principles to insure effective and satisfying group discussion. Depicts wide range of groups and discussion topics.

Behavioral Objectives

1. The student will demonstrate an understanding of the distinctive connotations of words that are similar in meaning by stating in writing which of three apparently similar description is favorable, which is unfavorable, and which is neutral in tone with 90% accuracy.

2. The student will demonstrate his understanding of connotation by finding and analyzing in oral or written form, an example of connotation in advertising, conversation, poetry and politics. Judgment of acceptibility by teacher.

3. Given 10 statements not seen before, the student will label each as fact or opinion with 90% accuracy.

4. Given an item from a magazine or newspaper, the student will identify and list "loaded" or "slanted" words contained therein with 90% accuracy.

5. Given an advertisement, the student will identify in oral or written form the propaganda device used in the ad and state reasons for his identification with 85% accuracy.

6. Given 5 advertisements, the student will categorize in writing each according to its method of appeal with 85% accuracy.

7. Given an advertisement, the student will identify the audience to which it appeals and list and explain any loaded words found in the ad with 75% accuracy.

8. Given 5 written ads never seen before, the student will identify and explain in writing each ad as containing either a euphemistic expression, a sensory appeal or a slogan with 80% accuracy.

9. Given examples of language errors resulting in ambiguity, the student will explain the error and revise each statement for clarification with 70% accuracy.

10. The student will list and give an example of 5 propaganda devices with 80% accuracy.

11. Given 20 statements or arguments exhibiting fallacies of thinking, the student will state the kind of fallacy of thinking used and explain the specific errors that were made in reasoning with 70% accuracy.

12. Given the presentation of a commercial, the student will analyze it in terms of its method of appeal, its validity, and its success. The student will analyze it by putting an "X" after each of the following statements if the commercial met its requirements and provide an example for each statement from the commercial. The criteria are: 1. attracted attention of audience through appeals, 2. gave facts or evidence to establish conviction, 3. inspired the audience to act soon, 4. repeated the essential message a sufficient number of times. Judgment of acceptibility will be done by peer groups.

13. Upon completion of instruction in which students have studied examples of fable, parable and short films, the student will discuss in essay form how written and visual media make use of the invented example as a persuasion form. References to specific media are necessary with teacher judgment of acceptibility.

14. Upon completion of the course the student will write a paragraph at least 5 sentences long using argument and persuasion as the method of development. The paragraph will conform to the following criteria and judgment will be made by the teacher:

a. The paragraph will have a topic sentence to which the other sentences in the paragraph are related.
b. It will be free from gross spelling, mechanical or structural errors.
c. It will use argument and persuasion as the process for development of the subject.
d. It will be as long as teacher specified.
e. It will incorporate the specified reasoning method, if one is specified in the item.
f. It will be free from any fallacies of thinking.

15. The student is to write a theme based on a selection of an object or place (not a person), that he likes or dislikes intensely. He is to describe it in such a manner as to cause his reader to react in the same manner as the writer does. The following criteria must be followed. Judgment of acceptibility will occur if a majority of peer group is persuaded according to set purpose of the objective.

a. Writer cannot overstate his feelings.
b. He cannot attribute to an object qualities it does not have.
c. He should not attribute to himself emotional responses that he does not honestly make.

Activities

1. Make a collection of ads that rely almost exclusively on the connotative powers of words for the sales appeal and explain how the use of connotation gets you to buy the product.

2. Write an ad, either real or imaginary, containing connotative words that are likely to make your reader want to buy the product. Presentation to class by radio tape, or T.V.

3. Make a collection of ads that contain euphemisms, underlining the euphemistic expression and writing the unfavorable synonym that might have been used instead.

4. Make a collection of ads that use well-known slogans and discuss effectiveness of each slogan.

5. Students will list and analyze the propaganda techniques used in the record "Thadeus Twistum".

6. Make a collection of ads with words that appeal strongly to various senses and label.

7. Students will search in newspaper or magazine for examples of mislabeling, prepare critical analysis of the speech or report, outline the speaker's main points and conclusion, his use of mislabeling and its relative importance to his argument and your own conclusions concerning the issues involved.

8. Students, divided in two groups, will choose a common generalization of teenagers that can be analyzed by the scientific method. One group will design a poll to test the opinions of school personnel and student, and the other group will try to design a scientific experiment to test the generalization's validity.

9. Record in a notebook diary examples of propaganda found on T.V., radio, in newspapers and magazines. Include the medium, person using it, kind of propaganda, and purpose of the propaganda.

10. Compile a chart of types of persons or groups who use propaganda including their purpose, the media used, and the devices or techniques used.

11. Maurice Ogden's poem "Hangman" will be presented in 3 different media - print, audio and film. To consider the effect the medium itself has upon the audience, the students will answer questions of factual and creative nature.

12. Persuasion: Following pages give creative activities: 36, 48, 58, 70, 80, 92, (Persuader and his audience). Page 106, 116, 128, 140, 154, (Persuader and his image). Page 176, 194, 210, (Persuader and his argument).

Two examples of typical activities listed are:

a. Select a theme: youth, joy, loneliness, togetherness, and create a light-sound show with color slides, lantern projections, and records. Use repetition, reinforcement, and involvement techniques to convey the mood and message to the audience.

b. Debate topics: Children are more susceptible to repetition and reinforcement than adults. Adults are more aware of the techniques being used on them, and, therefore, they are more likely to resist automatic compulsive decision making.

Glossary of Terms

1. Language Ambiguity: Two or more ways of interpreting a statement. An error in language usage which may be intentional or caused by poor sentence construction.

2. Quoting out of context: Ignores the situation or setting in which original statement was made.

3. Equivocation: Changes meaning of a key word in course of an argument.

4. Denotation: Dictionary meaning of a word.

5. Connotation: Meanings of a word that have been derived from particular contexts in which it has been said and written. Accompanied with feelings of suggestions that may be either favorable or unfavorable, pleasant or unpleasant.

6. Euphemism: A better sounding word or phrase used in place of one that seems to harsh or direct.

7. Stereotype: Describes all members of a group as if they had identical characteristics.

8. Propaganda: Persuasion which can be desirable or undesirable depending upon the individual's point of view.

9. Scientific: Method of reasoning through analysis, hypothesis and experimentation.

10. Loaded words: Words filled with favorable or unfavorable emotional connotations.

11. Rationalizing: Attributing actions to false reasons.

12. Slogan: An oversimplified, catchy, easily remembered statement.

13. Fallacy: False argument that usually leads to an illogical conclusion.

14. Black-and-white thinking: Divides population into two extreme positions and thinks in "either-or" terms.

15. Fallacy of the Beard: Fails to recognize differences or the latter are minimized, neglected or denied.

16. Name-calling: Uses expressions which will automatically condemn the object, practice, or person being labeled.

17. Hasty Generalization: Generalization based on insufficient evidence.

18. Neglected aspect: Omits some pertinent evidence that would weaken or destroy an argument.

19. Irrelevant evidence: Facts not related to issue.

20. Post Hoc: Assumes that since B follows A, A has caused B.

21. Confusing cause and effect: Assumes whenever there are several results from an underlying or remote cause, that one of these results is a cause.

22. Condition not a sufficient cause: Assumes whenever many conditions are necessary for an event to take place, that one of these conditions by itself is the actual cause of the event's occurrence.

23. Reciprocal relationships: Assumes one factor is the cause when two or more factors interact to cause an event.

24. Correlation of variables: Assumes that the frequent combination of certain factors indicate a cause-effect relationship.

25. Hypothesis contrary to fact: Begins with an idea known to be false and then speculating or imagining what could have happened if this assumption were true.

26. Confusing what should be with what is: Allows his wishes or desires to color his view of reality.

27. Atmosphere effect: Tricks a person into agreeing to a false statement or position introduced into an argument after a person has agreed to several obviously true statements.

28. Guilt by association: Also called "fallacy of composition". Jumps to the conclusion that what is true of an individual is also true of other members of the group to which he belongs.

29. Bandwagon: Involves the manipulation of individuals based on their need to belong to a group or to be similar to others.

30. Poisoning the well: Does not allow opponent to submit any evidence in an argument because you feel his sources of information are bad.

31. Argument ad hominem: Attacks the personality and character of a man when it should be his professional qualifications or the soundness of his actions in question.

32. Begging the question: Or "circular reasoning" argues that he cannot possibly be wrong, assumes that he has already proven what he set out to prove, or uses a statement to prove itself.

33. Double talk: Similar to circular reasoning which uses nonsense, rambling ambiguity or elaboration of the obvious.

34. Oversimplification: Refers to only one or two probable causes of a complex event or situation whereas many causes are responsible.

35. Complex Question: Asks a question containing one or more unproven assumptions, and expecting a simple answer.

36. Faulty analogy: Points of similarity are few or nonexistent.

37. Appeals: Often used to support positions that are unreasonable or illogical.

Supplementary Reading

1. Solomon: You'd Better Believe It's Loaded, (English Journal)
2. Christensen: Adventures in Manipulation, (English Journal)
3. The Speech to Persuade - Model for Teaching Jr. HS English, (Croft Educational Services)
4. Beardsley: Thinking Straight, (Prentice Hall Inc.)

LANGUAGE REVIEW AND SKILLS IN WRITING AND SPEAKING

Course Description

This course will help to prepare the student for College Board Examinations in English aptitude through vocabulary study, reading comprehension, interpretation, analysis, and criticism.

The class will also study how to write, speak and think more effectively so that the student will be able to be a more successful person in communicating with others.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To encourage the learning of new words to increase the student's vocabulary.

2. To teach paragraph patterns and the underlying structural devices of coordination and subordination.

3. To distinguish fact from opinion, generalities from specifics.

4. To provide students with skills for writing well-planned, unified, and coherent paragraphs, singly and in sequence.

5. To help increase the competence of the student in writing and speaking effectively.

6. To enable the student to distinguish between good writing and mediocre writing.

7. To help increase the student's awareness of the importance of good writing and speaking skills - how the presence of those skills can help him advance, and how the lack of those skills can hinder his advancement.

8. To introduce students to the planning and writing of whole compositions.

9. To review and drill in the mechanics of standard written and oral usage of spelling and of punctuation.

Subject Matter

Vocabulary Study:
- Definitions
- Synonyms
- Antonyms
- Words commonly confused
- Analogies

Reading Comprehension:
- Main ideas
- Editorial Comment
- Character analysis
- Scientific exposition
- General reading
- Literary narrative
- Personal exposition
- Historical essay
- Literary criticism
- Letters
- Maxims
- Biblical prose

Writing and Speaking: given in Flesch's text How to Write, Speak and Think More Effectively, a systematic program for self-expression, which follows a step-by-step sequence of lessons, using specific examples and definite rules for building a set of mental processes that will result in the habit of clear thinking and effective communication.

Materials

I. Text:
1. Joseph Orgel: College Entrance Reviews in English Aptitude, (Educators Pub.)
2. Rudolph Flesch: How to Write, Speak and Think More Effectively, (Signet)

II. Audio-Visual Annotations:
A. Filmstrips
1. Composition Topics: A series of composition projects ranging from simple to complex assignments, in which the student employs his imagination and abilities to observe and to interpret.
2. Your Language Series: How the same word is used as different parts of speech.
3. Making the Library a Learning Center: How the library can be used for assistance in writing and speaking effectively.
4. Verbs: Their uses, forms, and variations.
5. Nouns: Common proper nouns and their uses.
6. Fundamentals of Writing: Six filmstrips on choosing a topic; building a framework;

writing sentences and paragraphs; linking the parts to make a whole; introduction to style; revising for content, structure and style.

B. Records

1. Spoken English: Includes standards for preparing and presenting panel discussions
2. How to Study and Why: Gives instruction on how to listen, take notes, do homework, write clearly, read more, etc.

C. Films

1. How to Write Effectively: Demonstrates rules for effective writing and describes the material, audience, and purpose as necessary elements to be considered.
2. How to Think: Explains some of the important kinds of thought processes which contribute to problem-solving.
3. English Language: Patterns of Usage: Examines all aspects of usage and style; especially interesting for the speech patterns to communicate attitudes and inter-personal relationships.
4. Say What You Mean: Shows the need for correct use of language which states the idea, is appropriate for the listener, and is interesting and forceful.
5. Word Building in our Language: Explains use of prefixes and suffixes; explains derivation of words from other languages.
6. More than Words: Emphasizes the importance of effective communication; the problems involved and the acquiring of skills in communicating.
7. How to Conduct a Discussion: Dramatizes eleven basic principles which discussion leaders can use to insure effective group discussion.

Behavioral Objectives

Vocabulary

1. After instruction in vocabulary building and given a list of twenty different words, the student will define and use each word in a suitable sentence with 75% accuracy.

2. From a teacher prepared list of 100 words with definitions, the student will circle the correct definition for each word with 75% accuracy.

3. From a teacher prepared list of 50 words with synonyms and antonyms, the student will match the appropriate synonym or antonym with the given word, with 75% accuracy.

Writing

1. Given a list of transitional phrases and a group of paragraphs which contain no transitions, the student will select

the appropriate transitions for the given paragraphs with 80% accuracy.

2. Given a group of scrambled paragraphs on a specific topic, the student will arrange them to make a coherent essay with 75% accuracy.

3. Given a group of five paragraphs which either compare or contrast people, places, or things, the student will identify which paragraphs are examples of comparison and which are examples of contrast, with 80% accuracy.

4. Given six subjects for a composition, two of which are too general, two of which are too limited, and two of which are adequate, the student will identify the subjects as adequate, too limited, or too general with 75% accuracy.

5. Having been instructed in the use of coordination and subordination of ideas and given a faulty paragraph, the student will rewrite it, improving its style and emphasizing the correct use of coordination and subordination with 75% accuracy.

6. Having studied the rules for the agreement of subject and verb in long complicated sentences and given a series of twenty sentences, the student will supply the correct verb form in at least 18 of them.

7. Having studied the rules governing reference of pronouns to their antecedents, and given a series of 25 sentences, the student will distinguish between those which demonstrate correct pronoun reference and those which do not. If the reference is faulty, he will correct it; the total assignment will be done with 75% accuracy.

8. Having been instructed in the concept of a topic sentence, the student will be given three general topics and will compose a topic sentence for each, satisfactory to the instructor

9. Given a choice of a topic sentence, created by the student in objective #8, the student will compose a 100-150 word paragraph to be judged by teacher prepared criteria.

10. Having been instructed in the concept of parallel construction and given a series of 20 incomplete sentences, the student will choose the completion which parallels the first part of the sentence with 80% accuracy.

11. Given a passage of 15 lines in which the sentences are monotonous and choppy, and in which equal stress is given to important and unimportant ideas, the student will revise and combine sentences, subordinating the less important ideas and adding transitional words to insure clarity. He will observe the conventional rules of punctuation and capitalization and will make no more than five errors in his revision.

12. After reading examples of expository, descriptive, narrative, and argumentative writing, the student will write the identifying characteristics of each, citing examples to support his statements. Students will compare their lists of characteristics with previously prepared checklists.

Speaking

1. According to pre-established criteria, the student will orally compare two paragraphs, furnished by the instructor, on the same subject, in terms of how they differ in point of view.

2. After viewing a film, the student will state, in a two minute delivery, the main ideas and the purpose presented by the film, according to pre-established criteria set forth by the instructor.

3. After instruction in the techniques of speaking, the student will read literary selections and give a brief oral resume of any three selections. The student audience will be given a checklist for evaluating the resumés.

4. After instruction in the principles of oral communication, the students will participate in formal panel discussions on topics of current interest. A three-minute prepared talk will be delivered by each panel member who will then respond to questioning from other panelists and members of the class. Evaluation will be made by the instructor and students, employing a pre-conceived checklist for the various aspects of oral communication.

Activities

1. Have students view films, filmstrips, and television programs to be used for oral and written compositions.

2. Read selected passages to interpret and appreciate various literary forms.

3. Make lists of topic sentences and develop topic sentences into written and oral paragraphs.

4. Listen to tapes of formal speech and identify the speaker's purpose - to inform, to convince, or to entertain.

5. Read literary selections and give a brief resumé of each selection, employing standard usage and vocabulary to express the main idea.

6. Practice oral delivery of literary passages, using effective enunciation, articulation, volume, pitch, and vocal quality.

7. Use a spelling bee technique to drill on vocabulary for learning of pronunciation, meaning, and proper use of words.

8. Memorize basic roots, prefixes, and suffixes for word building.

9. Change paragraphs with denotative meaning to suitable metaphorical meaning.

10. Have panel discussions after a reading assignment or a a viewing experience.

11. Use reading selections from different content areas to:

A. Study vocabulary words peculiar to that subject.
B. Examine and interpret accompanying illustrative and graphic material.
C. Adapt reading rate to a specific purpose.

Glossary of Terms

1. Vocabulary: The tool of communication by which one records and interprets experiences.

2. Diacritical Marks: A mark added to a letter to show pronunciation. (Examples ă, ā, â)

3. Synonym: A word having the same or nearly the same meaning in one or more senses as another, in the same language.

4. Antonym: A word whose meaning is opposite to that of another word.

5. Homonym: A word with the same pronunciation as another but with a different meaning, origin, and usually spelling.

6. Etymology: The origin and development of a word.

7. Prefix: A syllable, group of syllables, or word joined to the beginning of another word to alter its meaning or to create a new word.

8. Suffix: A sound, syllable, or syllables added at the end of a word to change its meaning.

9. Idiom: The language or dialect of people, region, class, etc.; an accepted phrase or expression having a meaning different from the literal.

10. Thesaurus: A book of classified synonyms and antonyms.

11. Comprehension: (reading) The capacity for understanding what is read.

12. Critique: An essay or article containing a careful analysis of a literary work.

13. Criticism: The act of making judgments; an analysis of qualities and evaluation of the worth of a literary work.

14. Exposition: Writing or speaking that sets forth or explains.

15. Description: The type of composition which has as its purpose the picturing of a scene or setting.

16. Narration: The type of composition which has as its purpose the recounting of an event or a series of events.

17. Argumentation: The form of discourse which has as its purpose the attempt to convince a reader or hearer by establishing the truth or falsity of a proposition.

18. Bibliography: A list of books or other printed material on any chosen subject.

19. Anthology: A collection of writing, either poetry or prose, usually by various authors.

20. Intonation: The manner of producing or uttering tones with regard to rise and fall in pitch.

21. Euphony: A quality of good style which demands that one select combinations of words which sound pleasant to the ear.

22. Ambiguity: The expression of an idea so as to give more than one meaning and to leave uncertainty as to the true significance of the statement.

Supplementary Reading

1. Attick: Diction and Style in Writing, (Holt, Rinehart and Winston)
2. Beardsley: Thinking Straight: Principles of Reasoning for Readers and Writers, (Prentice Hall)
3. Brooks and Warren: Modern Rhetoric, (Harcourt, Brace & World)
4. Conlin and Herman: Resources for Modern Grammar and Composition, (American Book Co.)
5. Corbin: The Teaching of Writing in Our Schools, (Macmillan)
6. Flesch and Loss: A New Guide to Better Writing, (Harper Row)
7. Fowler: Teaching Language, Composition and Literature, (McGraw Hill)
8. Woolley, Scott & Tressler: Writing and Speaking, (D.C. Heath)

AMERICAN LANGUAGE: CAN YOU DIG IT?

Description

This course will offer the opportunity of studying the language arts for those students not desirous of taking the College Boards. In scope, the course is intended to provide a study of the history and workings of oral and written language, composition and communications. The chief emphasis of the course is upon developing skills in writing and speaking. Subject matter involves everything from interpreting the message of a beaming satellite to answering a Dear Abby letter.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To develop a student's ability to communicate through competent use of the English language in writing and speaking.

2. To aid the student in formulating ideas and expressing them accurately, clearly and fluently.

3. To encourage growth in language power for the development of social, psychological, emotional and intellectual satisfaction from communication.

4. To sharpen skills in composition through practice of acceptable usage, spelling, handwriting, punctuation and capitalization.

5. To expand creative traits in students by assignments in special literary fields as poetry, short story, composition and publication writing for the student newspaper.

6. To establish an acceptable self-concept as a member of the communication group.

7. To recognize, interpret, and appreciate various literary forms.

8. To generate the student's ability to use viewing, listening, speaking, reading and writing in the solution of problems.

Subject Matter

The course will develop writing skills by practice in paragraph writing including the opportunity for analytical thinking through writing and speaking exercises in exposition and argumentation.

An explanation of the various accepted formats for social and business letters as a reflection of personal representation will be presented. In addition, the opportunity for oral expression through group and panel discussions will be offered.

Delving into the study of word origins and semantics and providing the student with an opportunity for clear expression through accepted usage will be a featured offering. Further, an investigation of the various forms of American humor and comic writing for the purpose of understanding a part of the way of American life will be undertaken.

Finally a guide for student improving of his spelling will be provided through a study of rules, prefixes and suffixes.

Materials

I. Texts:
   1. Modern Composition IV, (Holt Rinehart)
   2. Comic Spirit in America, (Scribner)

II. Audio-Visual Annotations:
   A. Filmstrips
      1. Aids in Writing and Reading
      2. Composition Topics
      3. Making the Library a Learning Center
      4. Persuasion Techniques and Propaganda
      5. Prejudice and Propaganda Techniques
      6. Using the Library for Research

   B. Records and Cassettes
      1. Fundamentals of Writing
      2. Our Changing Language
      3. How Language Grows
      4. Spoken English
      5. How to Study and Why

   C. Kits
      1. Writing Careers in Advertising

   D. Films

      1. The Medium is the Message
      2. Person to Person Communication
      3. Manner of Speaking
      4. People of the City
      5. Why Man Creates

Behavioral Objectives

1. After instruction in techniques of speaking, the students will read a literary selection from their text and give a brief oral resume of the selection employing standard usage and vocabulary adequate to express the theme. Evaluation will be by peers from a pre-distributed check list.

2. After instruction in vocabluary building and reading the appropriate chapter in the text, the student will be given ten root words and a list of prefixes and suffixes. The student will construct ten words from each root word, defining each new word to show the change in meaning by the addition of the affix, with 80% accuracy.

3. Following a class instruction and practice in writing and paragraphing, the student will write a descriptive paragraph from a distributed list of topic sentences. Acceptability will be judged by the instructor.

4. After receiving instruction in the principles of oral communication formats and procedures for panel discussions, students in groups of 5 will each prepare a 3 minute talk to be delivered by each member on a current news issue, who will in turn respond to questions from other panelists and members of the audience. Evaluation will be made by the instructor and students using checklists prepared for the criteria of accepted oral communication.

5. After a study of the structure of social and business letters, the students will prepare a folder of one example of each of the various forms of correspondence, These will be evaluated for correct form by teacher-student conferences based on examples found in the text.

6. After a study of critical writing, the students will write a critique for the school newspaper reflecting their understanding of any previously read literary work. Evaluation will be by the student staff and teacher advisor of the newspaper by accepting or rejecting the critiques for print.

7. Following instruction in evaluation of propaganda techniques, the students will listen to a specific recording employing the techniques discussed. They will then submit an outline and prepare an informal talk on the use of these techniques in the recording. Evaluation will be by the instructor based on recognition of 70% of the techniques reflected.

8. After instruction in basic paragraph patters, structure, coordination and subordination and given a paragraph which is disorganized, the student will reconstruct it into an organized paragraph with 90% accuracy. Evaluation will be by the instructor from previously determined criteria.

9. After a study and discussion of the developmental history of words in the English language, instruction in the organization of the dictionary and given the use of the dictionary, the student will trace the historical development of each of ten assigned words and identify the semantic shifts of the ten assigned words with 90% accuracy.

10. After studying the rules of spelling and a 250 word list of commonly misspelled words, the instructor will dictate 100 selected words and the student will spell the words correctly with 65% accuracy.

Activities

1. Class panel discussion and debate.
2. Writing letters to the editor.
3. Dramatizing a selected play.
4. Writing to and answering "Dear Abby" type letters.
5. Filling out various applications and forms. (job, service, police, registry)
6. Viewing and listening to related films, filmstrips and records.
7. Giving a persuasive speech on various topics and themes.
8. Creating personal advertisements.
9. Constructing collages as a medium of literary interpretation.
10. Vocabulary crossword puzzles and word games.
11. Library class study, research reference work.

Glossary of Terms

1. Acronyms: Words formed from the initial letters of other words (e.g. Radar: Radio Detecting and Ranging)

2. Antecedent: Word or group of words referred to by a pronoun.

3. Antonym: Word opposed in meaning to another (e.g. black to white).

4. Synonym: Word which has the same or nearly the same meaning as another word in the language, (happy and glad).

5. Semantics: A study of the meanings of words.

6. Syntax: Ways in which words my be combined to express more complicated thoughts.

7. Homonyms: Words similar in sound but different in meaning, (sail and sale).

8. Double Negatives: Two negatives in the same sentence, generally reinforcing one another, "I didn't do nothing".

9. Euphemism: A term to describe the substitution of a mild, indirect or vague expression for a harsh, direct, plain or terrifying one.

10. Syllabication: A process of forming or dividing words into syllables.

11. Syllable: A unit of spoken language that is bigger than a speech sound and consists of one or more vowel sounds.

12. Parliamentary Procedure: Rules and precedents governing the proceedings of assemblies and other organizations.

13. Prefix: A letter or sequence of letters occurring as a bound form attached to the beginning of a word, to produce a derivative word or inflectional form.

14. Suffix: An affix occurring at the end of a word.

15. Affix: A sound or sequence of sounds or letters occurring as a bound form attached to the beginning or end of a word to produce a derivative word or inflectional form.

Supplementary Reading

1. The Miracle of Language, (Fawcett)

2. An Eye for People, (Bantam)

3. English 2600, (Harcourt, Brace and World)

4. A New Guide to Better Writing, (Popular Library)

5. Word Puzzles and Mysteries, (Scholastic Book)

6. Jobs in Your Future, (Scholastic Book)

7. Write to Right, (Scholastic Book)

8. Write with Feeling, (Scholastic Book)

9. Speech in American Society, (Merrill)

10. 20 Days to Better Spelling, (Harper)

THE BIBLE AS LITERATURE

Course Description

The Bible contributes to an understanding of history, literature, music, and art. In order for a man to know the allusions he meets in the news media, mythology, and the classics and to understand the development of our social ideas and institutions, he must know certain persons, themes, symbols and ideas in the Bible. The purpose of this course is to demonstrate that the Bible is a book that binds the world together by dissolving time. The course attempts to help the student gain insight into his own behavior as a human being when he looks at himself as portrayed in the experiences of Biblical characters.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To increase the student's understanding of history, literature and art.

2. To demonstrate Biblical allusions commonly found in the newspapers, mythology, and the classics.

3. To enable the student to understand the continuity within the development of our social ideas and institutions through a knowledge of certain persons and ideas in the Bible.

4. To enable the student to gain insight into his own behavior as a human being when he looks at himself as portrayed in the experiences of Biblical characters.

5. To demonstrate and understand literary forms, such as allusions, song, proverb, narrative, poetry, parable, allegory, and language which are evident in the Bible.

Subject Matter

This course will discuss the Bible as a great literary work. Since this is a ten week course, many sections of books and entire books of the Bible must be omitted from study. The following units are studied in depth: The word "all" refers to the entire book as presented in the class text which is a selected edition.

Included as part of the course are visits from a local rabbi, minister and priest, who try to answer student's questions of both a theological and historical nature. At the conclusion of the course, the students visit the Museum of Fine Arts in Boston, and participate in a guided tour of the medie val section which has a wonderful collection of Bible-related art.

Unit: Introduction and Historical Background:
1. Genesis-all
2. Exodus-all
3. Joshua-all
4. Judges-all
5. I Samuel-selections
6. II Samuel-selections
7. I Kings-selections
8. II Kings-selections

Unit: The Narratives:
1. Short Stories
   A. Ruth-all
   B. John-all
2. Apochryphal Short Stories
   A. Tobit-outside reading
   B. Judith-all
   C. Susanna-all
   D. Bel and the Dragon-outside reading
   E. Daniel 14-all
3. Biblical Novel
   A. Esther-all

Unit: Poetry in the Old Testament:
1. Song of Deborah
2. Psalms
3. Hanna's Song
4. Song of Songs

Unit: Literary Genre in the New Testament:
1. Biography
   A. Matthew-selections
   B. Mark-selections
   C. Luke-selections
   D. John-selections
2. Poetry
   A. The Benedictus
   B. The Beatitudes
   C. The Sermon on the Mount
3. Synoptic Gospel
4. Sequel
   A. Acts-selections
5. Epistles
6. Fable
7. Parable
8. Allegory
9. Proverb

Unit: Wisdom Literature:
1. Job-all
2. Ecclesiastes-selections

Materials

I. Text:
   1. The Bible for Students of Literature and Art: selected, Anchor Books, (Doubleday and Co.)

II. Audio-Visual Annotations:
   A. Records:
      1. Seatrain: Song of Job

   B. Tapes:
      Bible-related songs in rock music:

      1. Blood, Sweat and Tears: John the Baptist
      2. Jefferson Airplane: Good Shepherd
      3. Jethro Tull: Hymn 43
      4. Simon and Garfunkel: Blessed
      5. Rock Opera: Godspell
      6. Rock Opera: Jesus Christ Superstar
      7. Theme carried out in many rock songs: The Prodigal Son (see ACTIVITIES)

   C. Films:

      1. Wilderness of Zin: Explores the archaeological remains in the Negeu Desert of Israel with noted archaeologist, Nelson Gluech.
      2. Parable: Presents a parable in pantomime and a white-faced clown who joins a circus parade, takes upon himself the burdens of the low, the abused and the humiliated.
      3. One Wide River to Cross: Diahann Carroll reads an adaptation of the old folk-song which tells of the entrance of the animals into Noah's Ark.
      4. Isaac and Rebecca: Presents the Old Testament story of Abraham's arrangement for the marriage of his son, Isaac, to Rebecca.
      5. Israel - The Story of the Jewish People: Relates the history of the world's oldest people. Portrays in animation, the time of the patriarchs and early history of the Jewish people.
      6. Your Neighbor Celebrates: A rabbi describes the major Jewish holidays to a group of high school students.
      7. Noah's Journey: Godfrey Cambridge reads a poem in four parts by George MacBeth, in which Noah converses with the materials used to build the Ark, with the elements of weather, with the animals and with the mountain.
      8. The Ancient Egyptian: Shows Egyptian history from 2700 B.C. to the Roman Conquest. Portrays the religion and daily activities of pharoahs and citizens of Ancient Egypt.

9. Fall of Babylon - Intolerance: Presents D.W. Griffith's production of sets of old Babylon, battle scenes and reconstructions of the life, habits and customs of the ancients.
10. This is Israel: An iconographic motion picture which depicts highways built on ancient sands, revealing the Biblical glory of Israel's past and the golden hope of her future.
11. Middle East: Presents views of Bethlehem and Jerusalem, the Bedouin in his desert home. Uses animation to portray 4,000 years of Middle Eastern history.

Behavioral Objectives

1. Following a study of Ruth and Jonah and the elements of the short story, the student will choose the story he considers the best example of a short story and in an essay of analysis, prove his choice specifically by relating the story to the elements of a short story. Degree of acceptibility will be based on teacher evaluation of points covered in proving choice, and majority vote of peer group of the best short story.

2. Following a study of the Historical background unit and the narrative unit, the student will write an essay making specific reference to selections in the two units which defend the statement that many books of the Bible were written to lend courage and faith to those who were fighting what seemed, to many, inevitably a losing battle of the Promised Land.

3. The student will show his knowledge of the word "apocryphal" by writing his explanation for the inclusion of Sussanna, Tobit, Judith, Bel and the Dragon and sections of Daniel in the Apochrypha, in a paragraph for each. Teacher evaluation based on pre-set criteria.

4. Given the names Ruth, Esther, Susanna, Judith and Deborah, the student will write a paragraph for each that would characterize the varying roles of women in ancient civilization. Teacher evaluation based on factual content with 80% accuracy.

5. Given a list of five characteristics of Hebrew poetry and use of his book, the student will find an example for each characteristic with 80% accuracy.

6. Given two psalms studied in the course, the student with 70% accuracy, will identify in each two figures of speech, one parallelism, the type of psalm and the theme of the psalm.

7. Following the study of the book of Job, the student will discuss in paragraph form its structure and form, its meaning and significance in relation to its time, its literary art and its triumphant conclusion. Teacher evaluation based on factual content and clarity of thought.

8. Following a study of the Gospels of the New Testament, the student will chart the primary differences in the four Gospels as to the author's purposes, style and content with 75% accuracy.

9. Following a study of New Testament literature, the student will compare and contrast in essay form the style and content of Matthew and Luke in writing making at least one reference for each author to his parables, poetry and biography. Teacher evaluation based on pre-set criteria.

10. Following a study of the Old and New Testaments, the student will in writing cite the differences between the two sections of the Bible in the areas of space, time, purpose, authors, medium of expression, literary genre, and literary excellence with 75% accuracy.

Activities

1. Term projects can include the discussion and tracing of a theme through Old or New Testament literature studied in the course. Old Testament themes: faith, desert, covenant, promised land, prophets. New Testament themes: peace, poverty.

2. Two major themes emerge from the stories of Adam and Eve and their sons: 1) woman's subservience to man, and 2) man's accountability for his brother. Choose one of these themes and write a brief essay discussing our modern interpretation of the theme.

3. Compare the accounts of Jacob's 20 years of wandering with that of Ulysses' adventures during the same length of time.

4. Comparative study of literary masterpieces use of dreams, (e.g. Story of Joseph to Julius Caesar, Midsummer Night's Dream.

5. Compare tragedy of Saul to other tragic heroes, Ajax, Oedipus, Macbeth or Hamlet. Read Robert Browning's poem Saul with its vivid description of Saul's madness.

6. Let students choose which story from David's and Jonathan's lives would make the best television play.

7. Debate question: Is there a tragic flaw in the figure of Jonathan?

8. Report on The Source, by James Michener

9. Written reports on the Dead Sea Scrolls.

10. Play the recording of The Messiah, Handel's oratorio (the Christmas portion as an illustration of the influence of Jesus' birth on music and the arts.

11. Show the film Parable and discuss how it is a parable, then re-show it. Let students point out symbolism.

12. Write an essay relating T.S. Eliot's poem The Journey of the Magi to Matthew's account of the Wise Men.

13. Compile a list of figures of speech from the Gospel of John.

14. Write a paper discussing Ernest Renan's statement that Acts is a new Homer because of epic qualities in conception and literary style.

15. Assign a theme comparing and contrasting Jonah to the Prodigal Son.

16. Use Peter Quince at the Clavier by Wallace Stevens to demonstrate the need for rich backgrounds in the Bible.

17. Defend or refute: Some Psalms are inferior in quality.

18. Comparison of Job to:
    Milton's, Paradise Lost
    Archibald MacLeish's play, J.B.
    Dante's, Divine Comedy
    Conrad's, Heart of Darkness
    Wilder's, Bridge of San Luis Rey
    Aeschylus', Prometheus Bound
    Broadway play, Damn Yankees
    Edna St. Vincent Millay's, Renascence or God's World

19. Slide tape presentation of Jesus Christ Superstar. Tape from the rock opera and slides of Bible-related art synchronized with the edited tape, for a one hour presentation.

20. Pick a short but coherent section from the Bible and have the students render it into the teen-age idiom as a study of change in language as well as philosophy.

21. The study of parables in the Bible can become more meaningful and real if expressed through contemporary mediums such as rock music. The parable of the Prodigal Son can be divided into chronological plot ideas with reflective elements found in a rock song. For instance:
    Son wishes to leave - I Wish I knew How it Would Feel to be Free
    Father and son confront each other - Father and Son
    Father's feelings as he leaves - It Don't Matter to Me
    Son leaves - Wild World
    Son suffers - Too Much Rain
    Son repents - I Need You to Turn to
    Son asks forgiveness from father - I Never Meant to Hurt You
    Celebration - It's a Beautiful Day

Glossary of Terms

1. Saga: A form lying between authentic history and intentional fiction; tale of heroic achievement or extraordinary or marvelous adventure.

2. Epic: Tells a story of great deeds performed by men with the support of their deities; the qualities of good and evil must be present.

3. Biblical narrative: A simple, yet moving style; direct action and clear distinctions of right and wrong to be imitated or shunned by the reader.

4. Idyll: Story dealing with devotion, duty and fidelity in a setting of simplicity and loveliness. No character is complicated or evil in the action.

5. Pastoral: A poem or subject matter treating of shepherds and rustic life.

6. Allegory: A form of extended metaphor in which objects and persons in a narrative are equated with meanings that lie outside of the narrative itself. Evokes a dual interest, one in the events, characters and setting and the other in the significance they bear.

7. Symbolism: Attempts to suggest other levels of meaning without making a structure of ideas a formative influence on the work as is done in allegory.

8. Ballad: A short narrative poem especially adapted for singing; poetry epic, partly lyrical.

9. Parable: A short story carrying a clear moral.

10. Fable: A brief tale told to point a moral. The characters are most frequently animals and subject matter deals with supernatural and unusual incidents.

11. Proverb: A sentence or phrase which briefly and strikingly expresses some recognized truth or shrewd observation with practical life.

12. Psalm: A lyrical composition of praise.

13. Sequel: A following part, as of a story.

14. Maxim: A concise statement, usually drawn from experience and inculcating some practical advice. (cf: Proverb, Aphorism)

15. Aphorism: A concise statement of principle or precept given in pointed words.

16. Adage: A proverb or wise saying made familiar by lone use. (cf: Proverb)

17. Elegy: A sustained and formal poem setting forth the poet's meditations upon death, love, war or any grave theme.

18. Lament: A poem expressing some great grief, usually intense and personal.

19. Ode: Furthest removed from ordinary speech and nearest to pure music. Greater elaboration and more defined structure.

20. Apocryphal: Name given to certain works of the Bible, and excluded from the Canon because of: 1) matters secret and mysterious, 2) of unknown origin, 3) uninspired.

21. Gospel: The Glad tidings, especially concerning Christ, the Kingdom of God, and salvation.

22. Synoptic Gospel: (from Gr. synopsis, a seeing together) Term relating to the first three gospels which present the life of the Lord from the same point of view and are quite different from John's. Chief theme of the three is Christ's ministry in Galilee; they set the theology in a historical framework, etc.

23. Dramatic Poetry: Presents a dialogue among participants in an action of some kind.

24. Lyric Poetry: Intensely emotional expression in vivid metaphorical language.

25. Prophet: An authoritative teacher of God's will; raised from among the chosen people, qualified by having His words put into their mouths, enabled to speak all that He commands them, and maintain the authority of His word in their speaking, given the gift of prophetic vision.

26. Apostle: Men selected by Jesus to be eyewitnesses of the events of life, to see him after his resurrection and to testify to mankind concerning him.

27. Disciple: A pupil, especially the fellow of a public teacher; a person taught of God.

28. Irony: A figure of speech in which the actual intent is expressed in words which carry the opposite meaning.

29. Apocalyptic: The unveiling or revelation; the chief character is an account of a dream given to someone long before the time of writing.

30. Poimogeniture: Seniority of birth.

31. Covenant: A promise.

32. Ark: A chest, box or vessel of similar shape.

33. Anthropomorphic: Ascribing human form and qualities to God.

34. Monotheism: A belief that there is only one God.

35. Anachronism: An error with respect to the time of some event, custom or costume.

36. Progenitor: An ancestor or forefather.

37. Ecclesiastical: Pertaining to the church

38. Theocracy: Government by priests as representatives of God.

39. Archetype: Prototype; an original model or pattern for later forms or examples.

40. Testament: A will; a covenant.

41. Motif: The central idea or theme of a work.

42. Allusions: References to a famous historical or literary figure or event - Bible.

43. Abomination: Loathing; something vile.

44. Idol: An image of a God; an object of worship and devotion.

45. Canon: Authorized books of the Bible; Scriptures viewed as a rule of faith and conduct.

46. Scriptures: Many documents from different authors which constitute the Old Testament.

47. Psalter: Referring to Book of Psalms

48. Prologue: A preface or introduction.

49. Dialogue: Conversation of two or more people as reproduced in writing.

50. Epilogue: A concluding statement or final remark.

51. Personification: A figure of speech which endows inanimate objects, animals or ideas with human form, characters or sensibilities.

52. Metaphor: A comparison, simple or extended through a whole work, which identifies one object with another.

53. Hyperbole: Figure of speech in which conscious exaggeration is used to heighten the effect.

54. Simile: A comparison using the words "like" or "as".

55. Understatement: A form of irony in which something is intentionally represented as less than in fact it is.

56. Iteration: Repetition.

57. Riddle: A difficult question to be interpreted.

58. Epistles: Greetings, messages; particular circumstances are touched on.

59. Wisdom Literature: Counterpart of our modern philosophy and science; has a practical bearing on human conduct; specific observations or precepts in matters of social and family life, or business management, public policy, and general self-government.

60. Prophetic Literature: The major and minor prophets of the Old Testament did not write their prophecies, they lived it. It was conveyed in action, and its only presentation in literature is the narrative of that action.

Supplementary Texts

1. Abbott, Gilbert, Hunt & Swain: The Bible Reader: An Interfaith Interpretation, (Bruce)
2. Bible and Christianity, (Year Pictorial History Book)
3. The Holy Bible
4. National Geographic Society: Everyday Life in Bible Times
5. Larie: Old Testament Life and Literature, (Allyn and Bacon)
6. Komroff: Heroes of the Bible, (Golden Press)
7. King: Young King David, (J.B. Lippincott Co.)
8. Oursler and Armstrong: The Greatest Faith Ever Known, (Doubleday and Co.)
9. Renan: The Life of Jesus, (Modern Library)
10. Maus: Christ and the Fine Arts, (Harper & Brothers)
11. Macy: The Story of the World's Literature, (Liveright Pub.)
12. Gehman: The New Westminster Dictionary of the Bible, (Westminster Press)
13. Chase: The Bible and the Common Reader, (Macmillan Co.)
14. Ackerman: On Teaching the Bible as Literature, A Guide, (Indiana U. Press)
15. Lockerbie: Patriarchs and Prophets: Literature from the Old Testament, (Holt, Rinehart and Winston, Inc.)
16. Lynn and Jewett: Literature From the Old Testament, (Houghton Mifflin Co.)
17. Rece and Beardslec: Reading the Bible: A Guide, (Prentice Hall)

IMAGINATIVE LITERATURE

Description

This course will explore the world of children's literature and adult fantasy. The purpose of this course is to show the mind and imagination of a child, the natural world and its inhabitants - real and whimsical - his history, the adult world through his eyes, imaginary peoples and places, his love of color and sound and his appetites for adventure.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To familiarize the student with the many types of literary genre classified as imaginative literature.
2. To familiarize the student with the greatest writers of imaginative literature.
3. To learn to distinguish between fantasies of great literary value and those of little literary merit.
4. To learn the characteristics of stories of fantasy.
5. To examine the ways in which fantasy distorts and comments upon reality.
6. To read imaginative literature on two levels of meaning.
7. To investigate the extent to which human actions may be represented in literature by symbolic animals or creatures.
8. To understand the metaphoric use of dreams.
9. To convey imaginative experiences and enjoyment to others.

Subject Matter

Discussions of each literary work, novel, drama, records and films will involve applying the criteria for evaluating modern fantasy to them in addition to studying each work individually according to characterization, setting, motivation, conflict and climax in plot, theme, point of view, tone and relation to experience. Satire, puns, allusions and other literary terms will be studied when met in the course of reading. Projects will include outside reading, organizing a children's reading group, and creating a puppet play.

Materials

I. Texts:
1. Carroll: Alice's Adventures in Wonderland, (Macmillan)
2. Kendall: The Gammage Cup, (Harcourt, Brace & World)
3. White: Charlotte's Web, (Dell, Yearling)
4. Tolkien: The Hobbit, (Ballantine)
5. Shakespeare: A Midsummer Night's Dream, (Washington Square Press)
6. Winnie-the-Pooh and the Honey Tree
7. Grahame: The Wind in the Willows, (Scribner)

II. Audio-Visual Annotations
A. Filmstrips
1. Literature for Children Series I, II (Pied Piper)
a. Tall Tales
b. Fantasy
c. Fairy Tales

B. Films
1. Mother Goose Stories: Mother Goose brings some favorite characters to life-animated.
2. There's Something about a Story: Uses comments of storytellers and sequences from storytelling situations to show the value of storytelling. Discussion of where to find stories and the basic techniques for preparing and presenting them.
3. Curl Up Small: Animated film of nature of a child's world.
4. Lively Art of Picture Books: Examines qualities that lend vitality to good picture books. Exhibits samples of the works of 36 illustrators plus complete films of Time of Wonder and Snowy Day.
5. Let's Have a Party: Tells story of mishaps which occur in preparation for a party given by a hamster and a rat.
6. Paul Bunyan-Lumber Camp Tales: Recounts some of the most famous tall tales of American folk-hero.
7. Gerald Mc Boing Boing: Dr. Seuss story of little boy who did not say words, but went "boing, boing".

8. Children's Film Festival: Seven classic children's films consisting of Opening Speech, The Bear and the Mouse, The Story of Cinderella, Ti-Jean Goes Lumbering, Dimensions, Paddle to the Sea and Christmas Cracker.
9. The Happy Owls: A legend about two owls who tell the barnyard fowl why they are happy.
10. One Wish too Many: Peter finds a marble which when he rubs it, makes his wishes come true. Carried away with the power the marble gives him, he finds trouble and in the end realizes his folly.
11. Many Moons: James Thurber's story of a 10 year old princess who falls ill and royal court must capture the moon for her.
12. Simple Hand-Puppets-Their Construction and Creative Use: Uses the story of Little Red Riding Hood to show how hand puppets are made, ways to operate them and how to create simple stage settings.
13. Puppets: Presents various methods of making puppets ranging from simple stick puppets to more involved processes including use of sawdust and glue, shaped cloth and paper maché.
14. Life Hangs by a Thread: Shows how marionettes are made and operated by experts. Includes the macabre dance of a skeleton marionette.
15. Dick Whittington and his Cat: The story of how Dick Whittington's kindness to a cat was returned to him many times is told with puppets.

Behavioral Objectives

1. Upon completion of each literary work, the student will write an evaluative essay discussing with specific examples, the fantastic elements of the story, the techniques used to create believability, the logical and consistent framework, and the originality of plot. Evaluation will be 50% for teacher evaluation of clarity of thought and mechanics of writing, and 50% for attaining a majority of items compiled by peer group for the four categories for each literary work.

2. Following study of The Gammage Cup and a unit on satire, the student will create an outline of satiric elements found in the novel. Teacher evaluation based on outline structure and factual content.

3. Following reading of Charlotte's Web and study of related terms, the student will write a three page theme specifically referring to the beauty, wisdom, humor and pathos exhibited in the novel. Teacher evaluation of organization, mechanics, clarity of thought and knowledge of terms.

4. Following study of Wind in the Willows and Winnie-the-Pooh the student will list ten examples of true friendship found in these stories with 90% accuracy.

5. Following study of the journey motif in Wind in the Willows and after reading The Hobbit, the student will write an essay comparing and contrasting the journey motif of both stories. Teacher evaluation will be made according to pre-established criteria.

6. Upon completion of the play, A Midsummer Night's Dream, the student will write an essay in which he will discuss the means by which Shakespeare makes a unified whole out of a variety of actions. The student will consider the points at which the four worlds touch one another, the use of the moon as a unifying element, the activities of particular actors, and the theme of love as unifying functions. Evaluation by teacher based on pre-established point system.

7. Upon completion of the play, A Midsummer Night's Dream, the student will write an outline with specific examples of situation, language and character as sources of comic effect in the play. Evaluation based on checklist compiled by students and teacher.

8. Following study of the play, A Midsummer Night's Dream, the student will write an essay of the qualities that make Titania and Oberon resemble mortals. The student will use evidence from their speeches and behavior throughout the play. Teacher evaluation.

9. After reading the Humpty Dumpty chapter of Through the looking Glass in which Alice and Humpty argue over words and their meanings, the student will prepare an oral report which will be evaluated according to the following points:

1. The student will state which of the two opinions on semantics he agrees with himself.
2. The student will speculate as to the consequence of adopting either of the two opinions.

10. After completing study of both "Alice" stories, the student will write a well organized essay about the nature of reality expressed in one story making specific references to conflict, theme and setting. Clarity of thought will be the chief basis of teacher evaluation.

11. Given a list of 20 terms studied in the course, (parody, pun, portmanteau), the student will define each term and write one example for each utilizing any literary work studied in the course, with 70% accuracy.

12. At end of course and after viewing appropriate films on puppet making, the students in small groups will construct puppets and create an original play to be presented live before an audience of children.

Activities

1. Make an informal survey to determine reactions of your friends to several well known fantasies such as Alice in Wonderland and Winnie-the-Pooh.

2. Read five fantasies from a suggested reading list and prepare a list of questions you might ask about each book to guide children's discussion and interpretations.

3. Read a humorous story to a group of children and record the situations that bring smiles, chuckles, and laughter.

4. Taking Lysander's line, from A Midsummer Nights Dream, as their topic sentence, the students will develop a one page paragraph in which they present contemporary obstacles to support Lysander's statement:

   "The course of true love never did run smooth."
   or
   "The lunatic, the lover, and the poet are of imagination all compact"
   or
   "What fools these mortals be!"

5. Compare in writing the 3 principal fairies.

6. Differentiate on the basis of actual evidence between the 2 young men; 2 young women.

7. Attempt to account for Helena's "failure" with young men in contrast to Hermia's success.

8. Acting out scenes:

   a. Pyramus and Thisbe with 2 audiences (inner and outer)
   b. Bottom's scenes - Act I, scene i
      Act II, scene i
      Act IV, scene i

Glossary of Terms

1. Fantasy: In literature any imagined story that creates a world of improbable events in unreal setting. In drama, the term fantasy does not refer to a major type of play but rather to any play set in a world of make-believe, whimsey or imagination.

2. Pathos: Arousing pity, sympathy, sorrow, compassion.

3. Characterization: Techniques an author uses to reveal the personality of the character he has created. The novelist may tell readers about a character but a dramatist must show, not tell.

4. Theme: Central idea, the core of the discussion, the main point. In some works it may be accompanied by secondary themes.

5. Tone: Words and style author uses to communicate his attitude toward his subject, his audience, and even toward himself.

6. Setting: The time and place - the locale in which action of a story or play occurs.

7. Semantics: Study of the meanings of words.

8. Satire: Use of ridicule, sarcasm, wit or irony in order to expose, set right, destroy or laugh at a vice, human folly or social evil. In drama, the satirical play is often comic, using farce and parody to give power to its ridicule.

9. Pun: A play on words using either similar sounds, but different meanings, a word with two or more meanings or words with exactly same sound but different meanings.

10. Portmanteau: Two meanings packed up into one word.

11. Parody: Humorous imitation of the subject matter or style of an author. The term can also be applied to mimicry by one character of another.

12. Allegory: A narrative in which the characters, setting, and the action have a second meaning in addition to the story immediately apparent.

13. Irony: A figure of speech in which the implied meaning of a statement is the opposite of its literal or obvious one. There are many types: verbal irony, irony of situations and dramatic irony.

14. Allusions: A reference to a person, place or thing.

15. Emblematic verse: Long tale printed in such a way to resemble the subject matter.

16. Trilogy: Three continuous literary works complete in themselves, of one idea, situation or character.

17. Personification: A figure of speech in which human qualities are given to abstract ideas or inanimate objects.

18. Fable: A short tale intended as moral instruction. Animals are frequent characters.

19. Legend: A story or tale, usually of a national folk, or religious hero handed down by word of mouth from generation to generation. They usually combine fact and fantasy.

20. Myth: Usually a traditional story of the deeds of gods or heroes. They often attempt to explain natural phenomenon.

21. Parable: Short tale making a moral or religious point.

22. Realism: Attempt to present life as it really is without distortion or idealization. Literary realism is generally opposed to the use of artificial language and to the heroes and heroines. It tries to give a picture that shows all of life's aspects both good and bad, beautiful and ugly.

23. Soliloquy: A monologue; it is a workable device for revealing character in contemporary dramas.

24. Style: A writer's distinctive manner of expression; all those qualities and characteristics of language and ideas that distinguish one author's work and personality from another's.

25. Symbol: Something that stands for itself at a literal level, but which suggests something else - or several other things - at the same time. It is usually a concrete object or an animal that represents a quality or abstract idea. It is how a thing is used in context that makes it a symbol.

26. Foil: A character, object, or scene that sets off another by contrast.

27. Comedy: Any literary work with a happy ending. Characters are presented as general types rather than as realistic individuals. No deep emotional feelings are aroused nor is there a sense of identification.

28. Comic relief: Humor inserted to break a tragic or serious mood.

29. Conflict: A struggle between two opposing forces or characters, either as man vs. man, man vs. society, man vs. nature, or man vs. himself.

30. Climax: Point at which the greatest intensity of interest, emotion, or suspense in drama or fiction occurs. Often the most important event in the story, it is usually very close to the turning point of the story or the final resolution.

31. Denouement: The final unraveling or solution of the plot in drama or fiction. Usually follows the climax.

32. Masque: Light entertainment; the logical working out of an idea which has to be taken for granted; contains spectacular elements, in allegorical figures.

Supplementary Reading

1. Eddison: The Worm Ouroboros, (Ballantine Books)

2. Huck and Kuhn: Children's Literature in the Elementary School, (Holt, Rinehart and Winston)

3. Meigs, Eaton, Nesbitt and Viguers: A Critical History of Children's Literature, (MacMillan Comp.)

4. Evans, Bertrand: Teaching Shakespeare in the High School, (The MacMillan Co.)

5. Carter and Tolkien: A Look Behind the Lord of the Rings, (Ballantine Books)

6. Crews; The Pooh Perplex, (E.P. Dutton & Co.)

ROCK POETRY

Course Description

Music is a humanizing force that heightens communication in an era when human relations cause so many problems. Poetry's primary purpose is to communicate experience, the poet's experience. Combining these two creative forms i.e., studying poetry via Rock music will give one a better insight or understanding of his life, himself and his music.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To better understand the medium of expression of great interest to him and experience the best which the form has to offer.
2. To show his expertise in an area in which he is deeply involved.
3. To deal with experiences and ideas of immediate concern and importance to him.
4. To find more positive, lasting identities as Rock music relates to time, place, situation and people.
5. To learn to listen, think, analyze, and release his feelings orally and in writing.
6. To learn the progression and rich background of Rock music.
7. To learn the characteristics, influences, and themes of Rock music.
8. To gain an understanding and appreciation of contemporary poetry.
9. To achieve a communication with the poet's experience and express these ideas by comparison and contrast.
10. To learn that content cannot be separated from form.
11. To study the elements of Rock music that allow it to become poetry.

Subject Matter

This course will demonstrate the history of Rock 'n Roll through songs of the Fifties and early Sixties. All songs appear in the student text and are accompanied with taped music of these same songs. A greater portion of the course will deal with the study of exceptional quality of themes, imagery and mood found in Rock music of the Seventies, and in contemporary poetry.

Daily class work involves much listening, discussing and writing. Several individual and small group projects are required.

When studying Sounds of Silence, the students will be comparing and contrasting Rock music and contemporary poetry based on the theme of loneliness.

Materials

I. Texts:
   1. The Poetry of Rock by Richard Goldstein, (Bantam)
   2. Sounds of Silence by Betsy Ryan, (Scholastic)

II. Audio-Visual Annotations:
   A. Films
      1. American Music- From Folk to Jazz and Pop: Traces the development of popular music or jazz in American history and life. Presents pictures and reproduced music and performances of old time and recent artists.
      2. Lonely Boy: Uses Paul Anka's song, as the theme of a classic film about the pop singer image- the creating, selling and buying.
      3. Poetry- Frank O'Hara and Ed Sanders: Poet Ed Sanders describes literary Rock 'n Roll and explains why the content of his poetry often creates a scandal.

   B. Tapes
      1. All the songs found in the text Poetry of Rock
      2. Many songs found in the text Sounds of Silence, eg., "Richard Cory", "Within You, Without You"
      3. Many songs of a thematic nature, eg., "Soul of Woman", "Isabel", "Suzanne", "Lady" portraying a view of womanhood.

   C. Equipment
      1. Four track stereo tape deck with turntable
      2. Approximately one hundred songs on reel to reel tapes.

Behavioral Objectives

1. Given a choice of songs from different Rock periods, the student will choose three songs, one from each period, and describe their differences in lyrics, theme and music to the satisfaction of the instructor.

2. After studying the history of Rock, the student will complete an objective test with 80% accuracy.

3. Given six songs of an allegorical nature, the student will choose one and write an essay that would cover all of the following : an explanation of the double meaning, how events, characters and setting prove the presence of allegory, its intention, and effectiveness.

4. Following study of a theme found in several Rock songs, the students in small groups will prepare for live presentation, the music, the lyrics, and an essay tracing the development of the theme of their choice. Teacher evaluation based on the originality and clarity of thought and organization of presentation.

5. Given a contemporary poem and a Rock song based on a similar theme, the student will write an essay in which he will discuss the thematic message and compare and contrast the style, tone, imagery and the effectiveness of the two works. Teacher evaluation on clarity of thought and written expression.

6. Following a discussion of relevant issues found in protest songs and listening to a variety of such songs, the student will choose one issue and write a theme in which he will make his own feelings known and make references to at least three related songs. Teacher evaluation.

7. Following study of the Ballads section of the student text, Poetry of Rock, the student will choose one song and discuss in writing, the message, the characters, the imagery, word play, the language, and the music. Peer group evaluation in small groups of the message, characters and music and teacher evaluation of stylistic devices in the writing.

8. Given instruction in the writing of a character sketch, and class practice with "Richard Cory", the student will choose one suitable song or poem and write a character sketch to the satisfaction of the teacher.

9. Midway through the course the student will select one Rock artist or group which will be the basis of a term paper. The criteria for judgment will be based on:

a) the history or development of the artist(s)
b) analysis of attitudes and values of the artist(s) as seen in his songs.
c) discussion of the artist(s) favorite lyrics and/or themes with references to sample songs
d) documentation and bibliography

10. Following class instruction on the parable and its use in Rock music, the student will select one song from a furnished list containing song title, artist and suggestions for parable ideas, and write the modern parable as interpreted in the song. Teacher evaluation.

11. To demonstrate the students' understanding of and reactions to a song, the student will be given each of the following and the necessary instruction for their accomplishment, at various intervals of the course to the satisfaction of the teacher:

a) He will find pictures that illustrate some image or idea presented in the song and write short summaries of application for each picture.

b) He will locate poems or pieces of literature that are similar in style, point of view and statement and discuss each point orally or in writing.

c) He will create a collage that represents the world described in the lyric and present the collage and a talk of comparison orally before peer group.

d) He will write an original poem, essay, story or a song that presents his ideas on the same topic as the song studied.

e) He will write a critical review of the song for a typical teenage magazine or for the music section of the school newspaper.

Activities

1. Before listening to most selections, the students should read the lyric and see how a lyric's mood and tone are affected by the orchestration and vocal style.

2. After students express their own ideas about the lyric, they should listen to the song and contrast their point of view with that suggested by the artist's interpretation.

3. Methods for discussing popular music may be done affectively, with expression of feelings, intellectually, with analysis of lyrics and theme, and a combination of both, including: melody, rhythm, tone color, harmony, form, the listener, the lyrics and the theme.

4. Discussions may center on:
   a) the message of a particular artist e.g. the music the Moody Blues
   b) a specific theme of one artist e.g. loneliness in Simon and Garfunkel
   c) themes in many artists e.g. ecology in popular music; war and peace in Rock music

5. Some dominant themes found in Rock music e.g.

people	values	problems	time	things
adults	freedom	alienation	present	money
aged	friendship	crime	past	music
brotherhood	commitment	death	future	signs
pilgrim	maturity	divorce	time	
	openness	ecology	seasons	
	reconciliation	hypocrisy		
	love	poverty		
		prison		
		revolution		
		war		
		wealth		

6. Have the students write their own Rock 'n Roll lyrics and/or music.

7. Read reviews of new albums by respected Rock critics in The Saturday Review, The Village Voice, The New York Times, and the Rolling Stone.

8. Keeping abreast of the current Rock scene by reading Rolling Stone Magazine.

9. Have students construct a degrading statement about some aspect of Rock music and debate the issue before peer group.

10. Students individually or in small groups can plan a ten minute Rock radio program , five minutes spent on music chosen by the student and about five minutes of disc jockey patter . Live or recorded presentation.

11. Have students sketch their spontaneous responses to two driving pieces of Rock music such as a Rolling Stone album or one by Procul Harum and then use these two mediums of expression to compare rhythm, tone and form.

Glossary of Terms

1. Rhymed verse: Consists of verse with end rhyme and usually with a regular meter.

2. Free verse: Characterized by much rhythmic variation, irregularity or unusual stanza forms, and either no rhyme or a loose rhyme pattern.

3. Rhyme(rime): Similarity or likeness of sound existing between two words.

4. Alliteration: Repetition of the initial letter or sound in two or more words in a line of verse.

5. Refrain: Repetition of one or more phrases or lines at intervals in a poem, usually at the end of a stanza. Often takes the form of a chorus.

6. Figure of speech: An expression in which the words are used in a nonliteral sense to present a figure, picture or image.

7. Simile: A direct or explicit comparison between two usually unrelated things indicating a likeness or similarity between some attribute found in both things. Uses like or as to indicate the comparison.

8. Metaphor: Similar to simile but does not use like or as to indicate the comparison.

9. Personification: Giving of human characteristics to inanimate objects, ideas, or animals.

10. Symbol: A word or image that signifies something other than what is literally represented.

11. Stanza: A division of a poem based on thought or form.

12. Couplet: Two lines of verse that rhyme.

13. Allegory: A form of extended metaphor in which objects and persons are equated with meanings that lie outside the narrative itself.

14. Tone: The attitude toward the audience and the subject that is implied at various points in a poem by the way the speaker expresses what he says.

15. Payola: Taking money and costly gifts to promote and publicize a song, for instance.

16. Raga: Song type of India- a group of notes and chords, each group a different emotional tone.

17. Acid rock: Drugs play a role in composition or performance or both; also known as psychedelic rock or shock rock.

18. Aleatory rock: Chance composition with a beat; also nonmusical sounds and nonharmonic material are the basis of a composition, as in Sgt. Pepper by the Beatles.

19. Attitude rock: Related to protest rock but suggesting an inner-directed approach. Involves a statement of one's feelings about a situation rather than a criticism of it, as in Highway 61 Revisited by Dylan.

20. Barocque rock: The sound and also the implementation of music of the Bach era, as in A Whiter Shade of Pale by Procul Harum.

21. Folk rock: Lyrics and music via electric instruments which capture fresh imagery, feeling and probing commentary of ethnic song.

22. Shlock rock: Music that is uninspired and noncreative, even if it is well performed.

Supplementary Reading

1. Allen: *The Electric Humanities*, (Pflaum)
2. Cohn: *Rock From the Beginning*, (Pocket)
3. Dachs: *American Pop*, (Scholastic)
4. _____ *Pop/Rock Question and Answer Book*, (Scholastic)
5. Hemphill: *The Nashville Sound*, (Simon & Schuster)
6. Hodeir: *Jazz: Its Evolution and Essence*, (Grove)
7. Hopkins: *The Rock Story*, (Signet)
8. Lieber: *How To Form a Rock Group*, (Grosset & Dunlap)
9. Linton: *Practical Guide to Classroom Media*, (Pflaum)
10. Lomax: *Folk Song USA*, (Signet)
11. Lydon: *Rock Folk: Portraits*, (Dial)
12. Roxon: *Rock Encyclopedia*, (Grosset & Dunlap)
13. Shevey: *Ladies of Pop/Rock*, (Scholastic)
14. Shaw: *The Rock Revolution*, (Crowell-Collier)
15. Walker: *Pop/Rock Lyrics I, II, III*, (Scholastic)
16. _____ *Pop/Rock Songs of the Earth* (Scholastic)

FILM-APPRECIATION: CAMERA KNOW-HOW

Course Description

The first part of the course consists in studying good films: most of these are short films(animation, documentaries, social commentaries, and films as communication) and are accompanied by film study guides. The student will become aware of the emotional and intellectual effects films produce on viewers; and also, the student will learn why some films have more appeal than others. Students will have the opportunity to examine film as an art form and to establish standards for the criticism of film.

The second part of the course is designed as a workshop in filmmaking; and consists of the instruction in the use of the super 8 camera as well as the 35mm camera. Camera techniques will also be taught. Students (in teams) will produce and edit an original film and slide series at the conclusion of the course. Filmmaking, then, becomes a course in which students learn to express themselves through the medium of film.

Goals

The goals of the program will be to provide experiences which will enable each student:

1. To develop judgment and discrimination in the evaluation of films.
2. To explore what a film has to say on social comments of the past and present.
3. To exercise his ability in expository and imaginative script writing.
4. To examine a film's adaptation to a novel, poem, or short story.
5. To develop his ability to communicate through complete use of the 35mm camera and super 8 camera.
6. To interpret through seeing films and filming -- facts, skills, attitudes, and ideas.
7. To develop new sensitivity to visual language through the making of pictures, slides, and film.
8. To identify and use the glossary of technical terms involved in filmmaking.
9. To produce picture-essays and stories accompanied by a musical background.
10. To create "live" comic strips through the use of animation.

11. To reach, through his experience in viewing films as well as in filmmaking, a fuller understanding of such vital communication media , as the film and photography.

Subject Matter

The Film-Appreciation Course is two-fold in nature: it is a multi-sensory approach to writing, discussion, and reading; and it is also a practical course in the instructional use of cameras as well as techniques in operating camera equipment. Films used will represent cross media: the documentary, animation, film language, comedy(old and new), the western, appreciation films, story-telling films, and instructional films and slides.

The major emphasis of the course is on the short film as a means of communication and as an art form. These types of films are valuable because they show a student how a film can tell a story with few, if any, words. It is the intention of the course to have students frequently convert these stories into words, and at the same time to learn much about such literary devices as: sequence, suspense, emphasis, climax, and characterization. Short films fall into three major categories: films with a narrative line (e.g.) Orange and Blue; films with a visual process which includes the speeding up or slowing down of motion, shots and angles,(e.g.), Pacific 231, Timepiece; and films with visual poetry which sometimes distort reality but create new modes of expression via ingenious editing, optical tricks, and precise cinematography, (e.g.) Mosaic, Corral . These short films also make the student aware of the producers involved: such men as, Norman MacLaren, Arthur Lipsett, Ryan Larkin, James Henderson, and Don Owen -- innovators in the short film.

From the introduction to the short film, students are exposed to the fact that film techniques differ in subject matter content, and are informed how the film, and the tools of cinematic language reveal mood, idea, and concepts. Thus, the student develops some critieria for aesthetic awareness in order to evaluate film.

From the short film, the course then moves to full-length features with Citizen Kane and The Ox Bow Incident serving as core films. Both films are outstanding examples of: the creative use of sound track and natural sounds: to provide background, to make transitions, and to interpret events; deep focus photography to denote subjective as well as objective points of view; and the effective use of camera angles and lighting to denote mood, time-lapse, and characterization.

Along with the viewing and re-viewing of films, students also have one laboratory period a week. During these periods, the students team in groups of five and are given instruction in camera equipment , editing, and picture taking. When the teams have sufficient knowledge of the camera set-ups, they will shoot their own film.

After editing their work, the films will be presented to the class and the films should reflect the knowledge of film techniques as well as the student's ability to produce a film of visual narrative merit.

Materials

I. Texts:

1. Thomsen: Media and Communication (Harcourt, Brace,Jovanovich)
2. Clark: The Ox Bow Incident (Signet)
3. Gaskill: How To Shoot A Movie Story (Morgan and Morgan)
4. Chekov: The Bet (Perfection Form Co.)
5. Schrie-vogel: Film study pamphlets and guides (Pflaum Co.)
   a. Sunday Lark
   b. Orange and Blue
   c. Timepiece
   d. Little Island
   e. Occurrence at Owl Creek Bridge
   f. Loneliness of A Long Distance Runner
6. Kodak: Your Programs from Kodak

II. Audio-Visual Annotations:

A. Filmstrips

1. Careers in Filmmaking (with records)-- shows the possibilities of sundry careers in film: a producer, director, cameraman, film editor, script girl, etc.

2. Understanding The Art of Film (with records) -- explains the film as an art form and uses Citizen Kane as an example of concentrated and controlled artistic expression.

B. Slide-tape Presentations (all Kodak materials)

1. Advanced Camera Handling -- explains the various types of cameras and setting, focus, shutter speed, and lens opening. The presentation also explains the various types of films for a 35 mm camera.

2. Color Photography After Dark -- provides tips and information on night photography and illustrates how easily a camera can be used to photograph the bright lights of a city.

3. Films for Adjustable Cameras -- discusses the variety of films for use in adjustable cameras (film speed, latitude, and grain.

4. Ideas for Photo Christmas Cards -- gives ideas for making personal greeting cards.

C. Films:

1. The Art of The Motion Picture --- is a factual statement of what films really represent .
2. Basic Film Terms --- is a visual lesson in camera glossary necessary in any film course
3. Citizen Kane --- the creative cinematography explores the potentials of the camera, unparalleled 1941 or even today.

C. Films: (cont.)

4. City of Gold --- documentary using still pictures and narration to depict the gold rush days.
5. Good Night Socrates -- the memory of a boy's last night in his village soon to be destroyed.
6. The Bet --- an updated version of Chekov's story about a man imprisoned for five years.
7. High Noon (super 8) -- excerpts from film, showing the emphasis on clocks.
8. Les Escargots --- animation of a peasant unable to grow crops but discovers his own tears will grow huge creatures.
9. Little Island --- animation depicting locked-in communication, abstract art form.
10. Menagerie -- eight short animated films made by children from ages 6 through 14.
11. Occurrence at Owl Creek Bridge -- an adaptation of Bierce's story, done in black and white.
12. On Seeing Film--Film and Literature --made from footage filmed behind the scenes of The Bridge on The River Kwai.
13. Orange and Blue -- shows the adventures of two balls in a junkyard-- with apt social visuals.
14. Photography-- Anatomy of A Camera -- illustrates how to use a camera and how it works.
15. Ox-Bow Incident -- an adaptation of Clark's novel, shows a careful following of the book.
16. Ride -- made just for fun, speeded up camera shows a run away car and its driver.
17. Sunday Lark --pictures a little girl, on a Sunday morning, creating havoc in an isolated business office.
18. Timepiece -- a satire on what a man thinks when he is about to die or "thinks" he is about to die.
19. Very Nice, Very Nice -- a satire on the various concepts comprising our society. Film is unique because it consists of scraps of many films put together and which tell a story.
20. Why Man Creates --- demonstrates the nature of the creative process and vision.
21. Understanding Movies -- a valuable tool to filmmaking (directing, producing, acting, etc.)
22. Mosaic -- op art film with music intensifying the psychological effect.
23. Loneliness of A Long Distance Runner -- psychological in depth character of a boy who faces a decision.
24. Interpretation and Values -- shows three editings of a Gunsmoke scene before its final acceptance.
25. Days of Thrills and Laughter --excerpts from the silent films and melodrama of White, Chaplin, etc.
26. The Golden Age of Comedy-- shows how producers of silent films initiated comic situations.
27. The Great Train Robbery -- depicts the first robbery ever produced on film and the first chase.
28. Great Director: D.W. Griffeth -- presents an account of Griffeth who produced the first full-length feature.
29. Pacific 231 -- a classic film illustrating force and motion, with musical background.

D. Equipment

1. three super 8 moview cameras (2 Yashicas, 1 B & H)
2. 3 editor viewers, splicers (2 Vernons, 1 Craig)
3. four 35mm cameras (4 Yashicas)
4. two tripods
5. rolls of films (will vary)
6. two super 8 projectors (1 Bolex, 1 B & H)
7. one tape recorder

Behavioral Objectives

1. After a reading, listening, and viewing experience, the student will be able to write an expository paper on the properties of film found in one particular film presented to the class. 90% accuracy is expected. The student will evaluate his own work by using a checklist of film properties previously learned.

2. After viewing a film containing superior photographic shots (e.g. Citizen Kane), the student will tell orally the four techniques used in order to create mystery. Orally, then, the students will evaluate the film by criteria previously discussed and agreed upon by the class and teacher.

3. After reading and discussing visual materials in class, the student will translate, interpret, and extrapolate from formal and informal visual statements: informative communication through visual media, persuasive communications, editorially biased communications,and recreational and aesthetic communications. The degree of accuracy will be determined by a previously designed check list of "what to look for in communications."

4. After reading the pamphlets " films in depth" and viewing the related films, the students in teams of five will discriminate between relevant and irrelevant visual ideas as well as factual and fictitious visuals. 80% accuracy is expected based upon standard film criteria, previously given to the students.

5. After viewing and listening to a parody film and having completed a study of parody, teams of five will write and then shoot a parody of a typical school day. Student audience will evaluate the visual interpretation; the teacher will evaluate the written parodies. 85% accuracy.

6. Given instruction in the use of the 35mm camera, the student will choose a subject and then focus the camera (still or otherwise) for the purpose of illustrating a mood. The student-teacher audience will evaluate this interpretation, according to the previous instruction given in, how to create mood.80% accuracy.

7. After viewing five "ten-minute" animated films, and knowing the techniques of animation, the students in teams of five will recreate one three minute segment of a scene or episode of their choosing. The success of the performers' interpretations will be evaluated by their peers, using a prepared checklist and oral discussion. 95% accuracy.

8. After observation and the reading of film study guides (political cartoons, news caricatures, parodies, social commentaries), the students in teams of five will produce a set of twenty slides and/or still pictures denoting one of the above areas . Students will use the 35mm camera to complete the assignment. Student groups(outsiders) will evaluate the effectiveness of the slides. 15 out of 20 must be acceptable.

9. Upon completion of the course, and given instruction in the comparative, thematic, aesthetic, and creative approaches to films, 90% of the students will be able to develop a set of valid criteria by which to evaluate films in a disciplined and creative manner.

10. Upon completion of the course and given instruction in the use of cameras, the editing process, the splicing process, and dark room procedures, 95% of the students will be able to produce four still pictures,illustrating a mood; one,three minute animated cartoon; fifteen slides communicating a visual story; and develop one roll of black and white film. Peer group and teacher will evaluate the final products based upon class instruction and students' understanding of the materials covered in the course.

Activities

1. Viewing films and re-viewing films.
2. Reading required and supplementary materials.
3. Writing critical reviews and research reports on films.
4. Discussing in groups, panels, and large groups, film critiques.
5. Producing super 8 and 35mm films to denote a story or mood.
6. Listening to all types of music which might enhance the production of films.
7. Discussing the film as a means of communication .
8. Writing an original short story or poem and using the material as a basis for a film script.
9. Adapting into a film script, a short story read in class (e.g.) Rocking Horse Winner.
10. Editing and splicing the films produced by teams of students.
11. Enjoying film as comedy and,in small groups, discussing the comic styles and techniques of the silent films -- Chaplin, Hardy, The Keystone Cops.
12. Field trips, whenever possible, to view good film.

Glossary of Terms

1. Angle Shot: Shot resulting from the camera's being placed at other than a right angle to its object.

2. Categories: Documentary; adaption from stage, T.V., literature, animation, social, moral, symbolic, pure film, cinema verité.

3. Close-up: Shot including not more than an actor's head and shoulders.

4. Composite shot: simultaneous projection of more than one shot.

5. Crosscut: cut from one scene to another to present simultaneous action.

6. Cut: Instantaneous end of shot.

7. Dissolve: Blurring of images as one shot appears to melt into another.

8. Dolly Shot: Shot--from dolly, a small-wheeled truck, made as the camera moves up to, with, or away from the actors or along an object.

9. Edit: To arrange shots.

10. Fade-in: Gradual disclosure of a scene as the screen becomes light.

11. Fade-out: Gradual disappearance of the scene as the screen becomes dark.

12. Frame: Single photographic impression on the film. In each foot of 16mm film, there are 39 frames. This film passes through the motion-picture machine at the rate of 36 feet per minute.

13. Introceptive Camera: Camera capabilities to reveal subjective mental states of people.

14. Iris-in: Gradual appearance of the scene through a contracting circle.

15. Iris-out: Gradual disappearance of the scene through a contracting circle.

16. Long shot: Shot in which the camera is remote enough to take in fifteen or twenty people.

17. Low shot: Shot in which the object is photographed from below.

18. Medium shot: Shot in which the camera is nearer to objects than in a long shot.

19. Montage: Arrangement of shots to suggest a concept other than the sum of the concepts suggested in these shots.

20. Murphy's Law: If anything can go wrong, it will, and at the worst possible time.

21. Pan shot: Shot obtained by a horizontal turning of the camera on its axis.

22. Sequence: Combination of shots or scenes to build up a particular effect.

23. Shot: Episode or scene without a break in time or space, photographed without actual or apparent interruption.

24. Subjective Camera Shot: Picture seen from the viewpoint of a character in the film.

25. Take: One uninterrupted running of the camera.

26. Vignette: Shot which does not occupy the whole screen but fades off around the edges.

27. Wipe: Shift from one scene to another whereby the first scene appears to peel off.

28. Zoom shot: Shot in which the camera moves or seems to move, quickly up to an object.

Supplementary Reading

1. Agee: Agee on Film, (Beacon Press)
2. Stephenson: The Cinema as Art, (Penguin Books)
3. Sohn: Film Study and The English Teacher: (Indiana University)
4. Anderson: Make Your Own Animated Movies, (Little, Brown, Co.)
5. Thomson: Media and Communication, (Harcourt Brace-Jovanovich)
6. Ahlers: Ansco Guide to Photo Fun, (Popular Library)
7. Larson: Young Filmmakers, (Avon Press)
8. Lincoln: Guide To Filmmaking, (New American Library)
9. Feyen: Screen Experience; an Approach to Film, (Pflaum)
10. Miller: This Is Photography, (Doubleday and Co.)
11. Sheridan: The Motion Picutre and The Teaching of English, (Appleton, Century, Crofts)
12. Bluestone: Novels into Film, (UCLA Press)
13. Eastman Kodak: Pamphlets on any type of photography,

available free--from Eastman Kodak Co., Rochester, N.Y. 14650.

14. Amelio: Film in the Classroom, (Pflaum)

15. Allen: The Electric Humanities, (Pflaum)

16. Gattegnio: Towards A Visual Culture, (Avon)

17. Kael: Kiss Kiss Bang Bang, (Bantam)

18. Jacobs: The Movies as Medium, (Doubleday)

19. Schillaci: Films Deliver, (Citation Press)

20. Taylor: Cinema Eye, Cinema Ear, (Hill and Wang)

21. Reisz: The Technique of Film Editing, (Hastings Herse)

22. Bobker: Elements of Film, (Harcourt-Brace)

23. Kuhns: Behind The Camera, (Pflaum)

24. Jinks: The Celluloid Literature, (Macmillan Co.)

25. Sohn: Film; the Creative Eye, (Pflaum)

PSYCHOLOGY in LITERATURE

Course Description

Psychology in Literature is designed to discuss and analyze stories, dramas, and novels from a psychological point of view. Texts and films will center upon the "why's" of a character's action, in order to cope with life and the conflicts which arise in certain social situations. Ideas such as the psychological double, personality disorders, normal disturbances, and multiple-selves will be discussed. The plots, settings, and themes in literature will not be reviewed, as the emphasis is on the analysis of action and thought. In addition to literary materials, the psychological appeals of newspapers, magazines, and advertising will also consitute a part of class discussion.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To increase his interest in the study of human behavior.
2. To understand that the personality of people, sometimes destroys the society in which they live.
3. To explain the structure of environment which, in essence, sometimes breaks down the social order.
4. To develop a sensitivity to a Shakespearean play as a source of profound insight not only into the nature of man, but also into oneself.
5. To become aware of a vision of life and a system of values that may or may not correspond to one's own.
6. To interpret a psychological reading, without the guidance of the teacher.
7. To support opinions and statements about content by referring to the text for proof.
8. To encourage extensive reading in psychological fiction as a stimulus to self-examination.
9. To recognize and interpret economic, spiritual, and social frustrations.
10. To develop one's ability to perceive the relations between story elements and reality.
11. To recognize the psychological appeals of newspapers, magazines, and advertising -- swaying a person's motivations.
12. To understand the interrelationship between literature and psychology.

Subject Matter

The subject-content of this course will present to the student portraits of certain conditions, feelings, and environments which illuminate a variety of human behavior, and will afford the student opportunity to recognize the difficulties inherent in understanding what "makes us what we are." Through fictional characters, the student will become aware of the problems which " might" exist in our everyday society. The materials in the course cover the terrain of a normal reaction to crisis and frustration to the abnormal reaction. Through fictional works (Rocking Horse Winner , Paul's Case , Othello, The Glass Menagerie, Bartleby, Silent Snow, Secret Snow, Heart of Darkness, etc.), the reader will become aware of the obsessions, the personality disorders, and the psychotic and neurotic worlds which are a part of our society.

The core text for the course is Dostoevski's Crime and Punishment -- regarded as one of the greatest psychological novels of all times, because of its list of characters comprising the many disordered personalities and normal human beings within the framework of fiction and reality.

Thus, it is the intention of this course to examine the motivations of a character's action, to recognize the etiology involved, and to discuss the syndrome which marks certain case studies (such as the schizophrenic, the paranoid, the asocial and amoral person, the pathological "drunk", the psychotic, and the neurotic.)

Using psychological fiction as a vehicle to undertanding his fellow men, the student will gain a better insight into the pattern of our own society, and, perhaps, a better knowledge of the problems facing many kinds of people -- with whom, someday, these same students might have contact; and with whom,they might, in a real sense, come to know, to understand, and , most of all, to help -- because fiction gave them a vision of reality.

Materials

I. Texts:

A. Short Stories
1. Lawrence: Rocking Horse Winner (Perfection Form)
2. Stevenson: Markheim (Perfection Form)
3. Melville: Bartleby (Dell)
4. Porter: He (Dell)
5. Cather: Paul's Case (Perfection Form)
6. Poe: William Wilson, Fall of The House of Usher (Airmont)
7. Bierce: The Boarded Window (Dell)
8. Aiken: Silent Snow, Secret Snow (Dell)
9. Stevenson: Dr. Jekyll and Mr. Hyde (Perfection Form)

B. Novels
1. Conrad: Heart of Darkness (Signet)
2. Green: I Never Promised You A Rose Garden (Signet)
3. Dostoevski: Crime and Punishment (Bantam)

C. Drama
1. Shakespeare: Othello (Airmont)
2. Williams: The Glass Menagerie (New Directions)
3. O'Neil: Emperor Jones (Noble and Noble)

II. Audio-Visual Annotations:

A. Filmstrips

1. Prejudice and Propaganda Techniques -- shows the psychology behind political campaigns.
2. What To Do In Drama and Fiction (with records)-- shows compensation and defense mechanisms and use of titles in The Glass Menagerie, Walter Mitty, Macbeth, and The Hairy Ape.
3. Dostoevski: His Life, His Works, His Style (with records) gives the complete background of the writer with a good explanation of "why" Dostoevski wrote his famous novel.

B. Records

1. Dr. Jekyll and Mr. Hyde -- depicts the story of a "splitting" of personality.

C. Films

1. The Letter "A"-- a faciful cartoon without narration and dialogue and tells the story of a man haunted by a giant letter A.
2. The Hand -- represents a force that causes a person to do what he does not wish to do.
3. Neighbors -- shows how two close friends react violently when they become angry.
4. Othello -- is a condensed version of the play. The atmosphere of Shakespeare is clearly revealed.
5. Psychology of Arthur Miller -- Arthur Miller explains the mental stimulus behind his dramas.
6. The Informer -- reveals psychological guilt when a man denounces his best friend and hands him over to the enemy.
7. Silent Snow, Secret Snow -- the story of autism. A child retreats into his own fanciful world.
8. Bartleby: The Scrivener -- reveals frustration and isolation of a Wall Street lawyer and his office staff.
9. A Doll's House -- shows the pseudo relation of a family refusing to face reality.
10. Age of Turmoil -- illustrates the behavior that reflects the emotional turmoil of teen-agers.
11. The Insects -- an animated story of man's losing battle against the great world of insects; or, rather, the petty annoyances that eventually win over us.
12. Loneliness of A Long Distance Runner -- depicts isolation and decision-making of an eighteen year old boy who has contempt for authority.
13. Phoebe -- dramatizes mental and emotional reactions of a teen-ager.

Behavioral Objectives

1. Given a glossary of terms in psychology and a specific example of each, the student will memorize these terms, and be given a written objective test on them. Examples of the terms will be stated and the student will fill in the appropriate word. Teacher-made test will evaluate the accuracy of the students' responses.

2. After reading two short stories on the autistic child, and given instruction in "autism", the student will write in class a two page report delineating the syndrome found in this particular disorder. Peer group will evaluate the accuracy of the reports by listening to them read in class and by a pre-determined check-list.

3. Given time to study, discuss, and select advertisements, the students inteams of three will demonstrate their understanding of the psychological language used in advertising by orally presenting a three minute report on: a. an analysis of symbolism found in a selected advertisement;or,b. a comparison of the effect of language found in three advertisements for similar products or services. The presentations will be evaluated by criteria previously discussed and agreed upon by the class and teacher.

4. After viewing a film on T.V. color commercials, and instructed in the suggestive uses of colors to appeal to middle-class society, the students will orally identify why these commercials appeal to this particular group. Accuracy of oral analysis will be based upon criteria (study sheets on advertising) previously given to the class.

5. Given a teacher-selected list of reading materials, the student will choose one of these texts and write(outside of class) a four page analysis of the disorders reflected in one or two characters. Teacher evaluation, based upon the students' comprehension of personality disorders previously studied. Accuracy of analysis will be evaluated by individual student-teacher conferences.

6. Given a paragraph describing a character who shows neurotic tendencies, the student will demonstrate his knowledge of neurosis and psychosis, by rewriting, in class, the paragraph from a psychotic point of view. Based upon pre-conceived criteria, 80% accuracy is expected.

7. After a reading, listening, and viewing experience of Shakespeare's Othello, the student will write an expository two page paper (outside of class) on Othello's obsession -- jealousy--- as a motivating factor in his mental breakdown. Teacher evaluation based upon materials previously covered in class, via study sheets, guides, and lectures on abnormal emotions.

8. Having read, analyzed, and discussed Emperor Jones, and having compared the play to Macbeth, the student will demonstrate his knowledge of neurotic fear by writing a two page essay on the syndrome apparent in both plays. 90% accuracy based upon criteria previously discussed in class and given in lectures by the teacher.

9. Given access to references and time for research, the students (in teams of five and with a designated spokesman), will orally present in class a personal analysis of mob psychology. This analysis may be shown in either Lord of The Flies or The Butterfly Revolution, whichever book the group chooses to read. Teacher evaluation will determine the accuracy of the presentation.

10. At the conclusion of the course, and after a four week student-teacher study and discussion of Crime and Punishment, the student will choose any character in the novel, and write a five page analysis of this character's actions and motivations, based upon the student's knowledge of psychology of character. Teacher evaluation, based upon the concepts and ideas taught throughout the course, will determine the accuracy of the report.

Activities

1. Making a study of short stories which illustrate problems of adjustment faced by young people.
2. Orally analyzing two short stories in class, via team work.
3. Role-playing -- dividing the class into groups and each group to imagine a catastrophe has happened. The group is to work out a plan for living (leaders, rules, responsibilities.) Students are to reach an agreement on any conflicts which might arise.
4. Taping background music which would set the tone of a work read.
5. Viewing T.V. commercials which denote persuasive techniques.
6. Making a collection of advertisements which have a psychological appeal. (Team work)
7. Writing an original advertisement for a product which would reflect the real purpose and the symbolic purpose for the product.
8. Choosing and writing two outside reports from a pre-determined book list.
9. Writing a research paper on one aspect of psychology taught in the course.
10. Field trips, whenever possible in conjunction with what is studied.

Glossary of Terms

1. Psychosis - a loss of touch with reality-- the creation of a new world
2. Animism - a belief the world is controlled by supernatural beings
3. Aphasia - the inability to understand or use language
4. Sadism -- satisfaction giving pain to others
5. Repression - a defense mechanism(excluding painful ideas)
6. Regression - returning to behavior used earlier in life (def. mech.)
7. Substitution - placing another goal to another area (def.mech.)
8. Rationalization - self-deception or mental camouflage (def. mech.)
9. Projection - "passing the buck" or refusal to accept faults (def.)
10. Identification - overcoming feelings of inferiority (def. mech.)
11. Compensation - substituting an inferior physical quality for something more (def. mech.)

12. Fantasy- the escape from reality (def. mech.)
13. Sublimation - channeling unacceptable impulses (def. mech.)
14. Etiology - - the study of causes or origins of a disease
15. Syndrome - a group of symptoms which combine to form a particular disease or condition
16. Antisocial person - is always in trouble, he is without anxiety or feelings of guilt, and never learns from experience
17. Dyssocial person - like the above, only environment denotes his character
18. Voyeurism - obtaining satisfaction by viewing others
19. Fetishism - regarding a part of the body or an article of clothing as a love object
20. Masochism - gratification by giving pain to oneself
21. Transvetism --the wearing of the clothes of the opposite sex
22. Neologism - made-up words which have a private meaning
23. Pedophila - abnormal attraction to a child
24. Paranoid Personality- an escape from reality, and a person who is constantly using projection as a defense
25. Schizoid Personality- is marked by a complete detachment from others, and a formation of a new world in which to live
26. Fear vs. Anxiety - fear is of a more temporary nature and related to external events; anxiety is produced by internal psychological problems
27. Neurosis - is when a person does not deny reality but merely attempts to ignore it
28. Symptoms of Psychosis: disorientation, delusions, hallucinations, and verbal communications impaired
29. Schizophrenia - is dementia praecox -- the "splitting" of a person's thinking
30. Classification of Schizophrenia: simple, hebephrenic, paranoid, catatonic, schizo-affective, and autistic.
31. Paranoid vs. Schizophrenic : a. the paranoid gives a much more coherent story, b. the paranoid's speech is not affected (echolalia, neologism) , c. in the paranoid, the only symptom is sometimes delusion of persecution
32. Manic-depressive reaction - is a psychotic reaction, with severe mood swings, with delusions, hallucinations, and disturbances of language and action
33. Genetic - the origin or the beginning
34. Concordance -- similarity of character
35. Compulsion - unwelcome repetitive action
36. Alcohol Intoxications: pathological, delirium tremens,alcoholic hallucinosis, alcoholic deterioration, and Korsakoff's Syndrome

Supplementary Reading Material

1. Kisker: The Disorganized Personality (McGraw-Hill)
2. Neufield: Lisa, Bright and Dark (Signet)
3. Kesey: One Flew Over The Cuckoo's Nest (Signet)
4. Sechehage: The Autobiography of a Schizophrenic Girl (Signet)
5. Wexler: The Story of Sandy (Signet)
6. Linderman: The Twins Who Found Each Other (Pocketbook)
7. Wilson: This Stranger, My Son (Ballantine)
8. Rubin: Jordi and Lisa and David (Ballantine)

9. Thigpen: Three Faces of Eve (Region House)
10. Axline: Dibbs In Search of Himself (Ballantine)
11. Haggard: Nobody Waved Good-bye (Bantam)
12. Dostoevski: The Double (Lippincott)
13. Algren: The Man With The Golden Arm (Doubleday)
14. Beckett: Waiting For Godot (Grove Press)
15. Sartre: The Room (New Directions)
16. Gogol: The Overcoat (Dell)

SATIRE--PAST AND PRESENT

Description

This course is designed to show the use of satire past and present in comic, serious, and tragic situations. Current modes of satire found in magazines, television commercials, and advertising slogans will also be studied. Different types of satire will provide the student with opportunity to recognize why satire such as Al Capp's will strike a given reader, funny. Opportunity will also be provided for examining the satirist's art in a variety of genres-especially the essay, poetry, the short story and the novel. World writers will be studied with primary emphasis upon literary ridicule as a weapon of moral, political, personal, and social attack. Texts and films will supplement daily class instruction.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To analyze satire from a reader's point of view.
2. To increase his sensitivity to satirical intent in literature.
3. To develop individual capacities for spontaneous appreciation of satire.
4. To recognize the sundry indirections employed in satirical expression.
5. To further his independent reading of satirical works.
6. To develop his ability to communicate ideas via the use of satire.
7. To create his own original satires on contemporary life.
8. To be aware of the constructive purposes of satire.
9. To interpret (via film) the satirist's basic purpose in the work.
10. To illustrate how writers of satire expose the absurdities of life.

11. To develop an awareness of the comic elements found in satire.

12. To study the various techniques used in creating satire.

13. To define and discriminate among the major modes of satirical expression.

Subject Matter

Satire-past and present is designed to introduce students to a particular kind of literature which has as its main objective: a contempt for human folly and a belief in the corrective and "civilizing agency of wit". Every satirist has his view of the world-or rather-a vision of a better world. His main intention is to have the reader become aware of corrupt society, immoral practices, and corrupt governmental tactics. Usually, satire deals with certain types, never with the individual, and has for its settings a never-never land, the everyday world, or the setting of a fantastic voyage. Death, love, and power are three basic themes of satire and to depict these, the satirist has many forms from which to choose in order to present his attack upon society: the letter, a dramatic monologue, the lampoon, the nonfiction essay, a cartoon or a caricature; narrative satire is represented by the novel, short story, and fable.

To understand the vehicle of satire, the reader must always be made aware of what has transpired in society to evoke comments which the satirists make. Therefore, this course attempts to show students that from the 15th century to the present (from Chaucer, Boccaccio, Machiavelli, Cervantes, Pope, Johnson, Swift to Twain, Waugh, Orwell, Huxley, Capp, and Boulle) all satirists with their pens as weapons have as their targets: individual types, human foibles, society and institutions, and literary criticism. Satirists, then, are not only acute recorders of contemporary life and characters, but they are also shrewd social critics.

In essence, satire often makes a reader smile or laugh at the ridiculous or comic situations presented; however, the major distinction between comedy and satire is that the satirist always uses laughter as a means of attack. Comedy, first of all, wants to make us laugh; satire, first of all, wants to demolish its target. Perhaps it is fitting to conclude with what Jonathan Swift once said regarding the satirist as a moral agent:

His satire points at no defect-
But what all mortals may correct.

Materials

I. Texts:
1. Siski : Composing Humor, (Harcourt Brace)
2. Orwell: 1984, (Signet)

3. Orwell: Animal Farm, (Signet)
4. Capp: From Dogpatch to Slobbovia, (Beacon Press)
5. Waugh: A Handful of Dust, (New Directions)
6. Weatherby: The Renaissance, (Dell)
7. Chaucer's Canterbury Tales in English Literature Anthology (H.M.)
8. Johnson: Preface To The Dictionary, (Perfection Form)
9. Sunday Lark Pamphlet, (Pflaum Co.)
10. Aesop's Fables, (Magnum)
11. Swift: A Modest Proposal, (Perfection Form)
12. Pope: Rape of The Lock, (Houghton-Mifflin)
13. Bunyan: Excerpts from Pilgrim's Progress, (Houghton-Mifflin)
14. Twain's Political Economy, (Perfection Form)

II. Audio-Visual Annotations:

A. Filmstrips

1. Canterbury Tales: with records, gives the prologue and introduces all of the characters. Historical background of Chaucer's time is also given.
2. Cervantes' Life: Gives the background of Miguel de Cervantes and how he created Don Quixote.
3. Don Quixote: Hignlights the story itself, showing satiric elements.
4. Connecticut Yankee in King Arthur's Court: Shows pictures denoting the story as well as Twain's satire on the monarchy, peasantry, and political economy of England.

B. Records and Cassettes

1. The World of Robert Benchley: Benchley reads his own stories which are parodies on the family.
2. Bill Cosby Record, I Started Out As A Child: humorous portrayal of growing in the streets of New York and exaggerated events of a child.
3. Flip Wilson, Cowboys and The Devil record: Shows Wilson as a social satirist in recounting historical events.
4. The Wonderful World of James Thurber: Captures the sardonic spirit of Thurber's ideas and views.
5. Don Quixote of La Mancha: Gives excerpts from the play with thematic emphasis.
6. Orwell's 1984: Highlights important ideas from the book.
7. Thurber's You Could Look It Up: Captures the satiric tone of Thurber's stories

C. Films (Super 8 and slides)

1. The Courtship of Miles Sandwich: Is an exaggerated spoof on Thanksgiving
2. We Want Our Mummy: Is a take off on an archeological expedition with the Three Stooges.
3. 85 Satiric Slides: From Please Don't Spit on the Floor to cartoons, caricatures, and Mad Magazine ads.

D. Films (16mm)

1. Animal Farm: Orwell's satire on a totalitarian state, using animals as a means to convey the foibles of human beings.

2. The Critic: Spoofs-art shows and people who think they know art.
3. The Great Toy Robbery: Presents an animated story of the robbery of Santa's toys. A parody on the western film-musical background only.
4. Automania 2000: An animated film which deals with the wonders of automation today and in the future.
5. Help, My Snowman's Burning Down: Satire on everyday living in the city.
6. The Wall: Animated cynical social commentary on the "people user."
7. Happy Anniversary: Ironic pantomime of a husband who encounters traffic on the way home to his anniversary dinner.
8. Chaucer's Pardoner's Tale: Ironic presentation of three thieves in search of death.
9. Chromophobia: Presents the dilemma of a society caught by a militaristic dictatorship.
10. Les Escargots: Tells the story of a peasant who through his own tears, grows monstrous creatures.
11. Television Commercials: 1 min. commercials on T.V. made by P. Klin, G. Kiernan, from reels given to the instructors.
12. The Top: A satire about the struggles of people, attempting to reach the top in business.
13. Aesop's Fables: Live animals portray the fallacies of man.
14. Oscar For Mr. Rossi: A satire on abstract and experimental films, amateur movie makers and film festivals.
15. Motor Mania: Shows Donald Duck as the calm motorist caught in a traffic jam.
16. Foibles: Is a collection of five striking animated shorts, each with a telling savage satiric comment.
17. Charley Squash Goes To Town: The Story of an Indian boy who leaves the reservation and finds city life not like "the books" said.
18. The House That Jack Built: A satire on middle class life in animated style.

Behavioral Objectives

1. Given the elements of a satiric novel, poem, headline, essay or short story, the student will write a report identifying and defining the satiric terms found in a specific work. 80% accuracy based upon a checklist of satiric terms such as: irony, understatement, invective.

2. Given instruction in the ironic tones of advertising and its appeal, the student will bring to class three advertisements and will identify the audience to which they appeal and explain any "loaded words" found in the ad. Peer group will evaluate the results based on pre-conceived teacher-student criteria.

3. After viewing a film containing the elements of pantomime and given the description of a character in a particular situation, the student will communicate that character and situation to an audience by means of body movements and facial expressions. Peer group will judge the accuracy of the presentation via criteria.

4. After reading and viewing several cartoons and given instruction in the elements of cartoon (hidden desires, fears, and dislikes), the student will bring to class three cartoons and will orally summarize the cartoonist's attitude and symbolism used in the cartoons. Peer group will orally evaluate the presentation by criteria previously discussed and agreed upon by the students and teacher.

5. After reading a comic strip as a vehicle for satire, the student in teams of five will orally delineate the stereotypes found in the comic strip. Peer group evaluation.

6. Given a short poem and a parody of the poem, the student will identify in writing which poem is the parody and explain his choice. 90% accuracy based upon facts and content distributed to the class.

7. After reading three fables (Aesop's or Thurber's), and given instruction in the fable, the student will demonstrate his ability in understanding fable, by writing and explain the purpose and target of the works read: be it to satirize society in general or an individual characteristic. 90% accuracy based on teacher-student conference to evaluate the analysis.

8. Given a humorous situation in a film, the student will explain orally how that situation functions as comedy relief or satire, based upon the instruction given in these areas. Peer group evaluation via a checklist on comedy and satire.

9. Given brief instruction in the use of cameras, and having read and viewed all types of satire, the student will produce either a 3 min. satire film, or a 20 min. slide presentation. Outside visitors will evaluate the effectiveness of the films and slides.

10. On completion of the course in satire and given a piece of satiric literature (not previously read), and based upon his knowledge of satire, the student will write an analysis of said work, with 90% accuracy. The teacher will evaluate these papers, via the materials previously given in class.

Activities

1. Viewing films which have satiric elements.
2. Role playing The Saga of Class SSC, (a take-off on Animal Farm).
3. Writing original parodies and other modes of satire.

4. Field trips to see current films which lend themselves to satire.

5. Researching an "outside" text and presenting orally to the class, the basic elements of satire in the particular text.

6. Writing a research paper (complete with bibliography and footnotes) on one-three elements of satire found in a pre-assigned book.

7. Producing either a slide presentation or a super 8 film presentation burlesquing some phase of school life or a literary character (teams of five students).

8. Drawing original cartoons which show elements of hidden fears, dislikes, and desires (for those artists in the class).

9. Panel discussions of comparisons of satire of the past with satire of the present.

10. Pantomiming a class member or literary character as one method of in-class evaluation.

11. Testing on materials covered on a two-week basis.

12. Listening in class to albums illustrating satire (Monologues, by Shelly Berman, Flip Wilson, Bob Newhart).

Glossary of Terms

1. Satire: A literary term which blends a critical attitude with humor and wit to the end that human institutions or humanity may be improved.

2. Invective: A form of satire used when a writer merely abuses.

3. Sarcasm: Is a form of satire which is caustic and uses apparent praise for dispraise.

4. Horatian Satire: Aims to correct an institution, or society by broad sympathetic laughter.

5. Juvenalian Satire: Is bitter and angry in tone; it points out, with contempt, the corruption and evil of money and institutions.

6. Allegory: A poem or story which has persuasive elements, and extended metaphor whereby persons or objects are equated with meanings that lie outside the story itself (abstract personifications).

7. Fable: A story exemplifying a moral thesis in which animals talk.

8. Parable: Is an analogy or parallel narrative to teach a lesson.

9. Exemplum: A story told by medieval preachers illustrating the general text of a sermon-the story was considered to be true.

10. Burlesque: A term for all literary forms in which people, actions, or other literary works are made ridiculous by imitation.

11. Incongruity: A ridiculous situation which is over-exaggerated.

12. Mock-epic: Any literary work which makes a trivial and commonplace subject laughable.

13. Parody: A satiric form which derides, not its subject, but a particular literary work or style by imitating its features in a trivial fashion.

14. Travesty: Mocks a certain work by treating it lofty.

15. Irony: The written work is stated directly, but what is meant is implied indirectly.

16. Caricature: Is a type of picture which makes a person ludicrous by exaggerating or distorting prominent features without losing the likeness.

17. Lampoon: Is a full length verbal picture of a person.

18. Satiric comedy: Ridicules violations of moral and social standards by one or more "swindlers" as well as the gullibility of their victims.

19. Comedy of Manners: Depends upon the dialogue of the drama, and involves the intrigues of people living in a so-called polished society.

20. Epigram: Is a two line inscription which is witty and concise.

21. Oraculum: A dream of a relative or sacred person who appears and announces "what is" or "what is not" to come.

22. Visio: Is a revelation. In reality, events come to pass precisely as they appear in a dream.

23. Somnium: Is a dream which is interpretive. The figures are ambiguous and not understood.

24. Insomnium: A dream which reflects conditions of the mind. Whatever disturbs man in his waking experiences, these assail him when he is asleep. Dream has no value.

25. Phantasma: A dream on the border of waking or sleeping. One sees strangely moving or swimming forms.

26. Invective: Is a direct denunciation by the use of derogatory words or epithets.

27. Understatement: Is a kind of irony which derives from deliberately representing something as much less than it really is.

28. Wit: Is a term used for a deftly phrased expression, intentionally contrived to produce a shock of comic surprise.

29. Repartee: Is a contest of wit between two or more people.

30. Totalitarianism: Communist dominated police-state.

Supplementary Reading

1. Sanders: The Scope of Satire, (Scott, Foresman)
2. Twain: A Connecticut Yankee in King Arthur's Court, (Bantam)
3. Armour: Classics Reclassified, (Bantam)
4. Weiss: Tales Out of School, (Dell)
5. Bombeck: At Wit's End, (Dell)
6. Huxley: Brave New World, (Bantam)
7. Bierce: The Devil's Dictionary, (Dover Press)
8. Kernan: Modern Satire, (Harcourt, Brace)
9. Allen: Satire: Theory and Practice, (Wadsworth Publishing)
10. Predmore: The World of Don Quixote
11. Voorhees: The Paradox of George Orwell, (Purdue U.)
12. Jack: Augustan Satire, (Oxford)
13. Lupoff: All in Color for A Dime, (Arlington House)
14. Couperie: A History of The Comic Strip

AFRO-AMERICAN LITERATURE

Course Description

This course will serve as an introduction to, rather than a survey of, Black Literature. The purpose of this course is to understand the problems and struggles of the Black community through literature; this will be a study of the literature by and about the Black culture. A study of biography, fiction, poetry, drama, essays, and miscellaneous prose will be included in the course.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To examine the historical background of the Black society.
2. To investigate through Black writers the feeling of being Black in America.
3. To recognize the contributions to literature by Afro-Americans.
4. To encourage continuous considerations and investigation relative to the Black culture of our world.
5. To assure the inclusion of Black writings in the present day English curriculum; not to separate the literary works from the total literature scope.

Subject Matter

1. Black Voices: An anthology of Afro-American Literature. Edited by Abraham Chapman.

   a. Outline Introduction: page 21-49

   b. Fiction: page 50-215
      Charles W. Chesnutt
      Jean Toomer
      Rudolph Fisher
      Arna Bontemps
      Langston Hughes
      Richard Wright
      Ann Petry
      Ralph Ellison
      Frank London Brown

Paule Marshall
Diane Oliver

c. Autobiography: page 231-347
Frederick Douglass
James Weldon Johnson
Richard Wright
James Baldwin
Arna Bontemps
Malcolm X
Stanley Sanders

d. Poetry: page 354-491
Paule Laurence Dunbar
W.E.B. DuBois
James Weldon Johnson
Fenton Johnson
Claude McKay
Jean Toomer
Countee Cullen
Melvin B. Tolson
Sterling A. Brown
Arna Bontemps
Langston Hughes
Frank Marshall Davis
Richard Wright
Robert Hayden
Gwendolyn Brooks
Lance Jeffers
Naomi Long Madgett
Leroi Jones

e. Literary Criticism: page 493-698
W.E.B. DuBois
Richard Wright
Sterling A. Brown
James Baldwin
Langston Hughes
Richard G. Stern (an interview with Ralph Ellison
Dan Georgakas (James Baldwin - in conversation)
Sterling Stuckey (on Frank London Brown)
George E. Kent (Ethnic Impact in American Literature)

Note: Whenever possible, the writings and criticisms of any one author are studied as one unit; i.e., the fiction, poetry, and critical material of Langston Hughes would be taken up as one assignment.

2. Under the study of James Baldwin, the novel <u>Go Tell It On the Mountain</u> is taught.

3. <u>A Raisin in the Sun</u> by Lorraine Hansberry is studied as an example of Black Drama.

4. Students are given the option of reading <u>Black Boy</u> by Richard Wright or any other novel by that author.

Materials

I. Texts:
1. Black Voices ed. by Abraham Chapman, (Mentor)
2. Go Tell It On the Mountain by James Baldwin, (Noble & Noble)
3. Black Boy by Richard Wright, (Harper Row)
4. A Raisin in the Sun by Lorraine Hansberry in Contemporary American Plays, (Random)

II. Audio-Visual Annotations:

A. Filmstrips
1. Harriet Tubman's Life
2. Prejudice and Propaganda Techniques
3. History of Jazz
4. The Story of the Afro-American

B. Cassettes
1. Ghetto Law and Order
2. Search for Identity
3. Black Boy read by Brock Peters
4. Langston Hughes' Simple read by Ossie Davis

C. Recordings
1. Harriet Tubman Sings
2. Afro-American Records
3. Marian Anderson & Spirituals
4. Story and Songs of the Civil War
5. A Choice of Weapons - Gordon Parks

D. Audio-Tapes
1. We Shall Overcome - March on Washington
2. The Glory of Negro History
3. The Voice of Africa

E. Kits
1. The Black American
2. Negro History

F. Multi-Media Library
1. Benjamin Banneker
2. George Washington Carver
3. Frederick Douglass
4. Robert Smalls
5. Harriet Tubman
6. Booker T. Washington
7. Black Cultural leaders in Music
8. Black Cultural leaders in Literature
9. Black Leaders in Technology
10. Black Cultural Leaders in Theater
11. Black Leaders of the Reconstruction Era
12. Evolution of the Black University

G. Films
1. Martin Luther King, Jr. - A Man of Peace
2. The People of Africa
3. The New Africa: People & Leaders
4. Black History: Lost, Stolen, or Strayed

5. In Search of a Past
6. Negro Heroes from American History
7. True Story of the Civil War
8. A History of the Negro in America
9. Civil Rights Movement: Historic Roots
10. Civil Rights Movement: The Personal View
11. Negro America
12. I Have a Dream
13. Black and White: Uptight
14. Black World: Examines the progress of racial equality in the U.S. by prominent Blacks.
15. Free at Last: Traces history of American Negro from Emancipation to the end of W.W.II.
16. In Search of a Past: Black students study their cultural heritage.
17. No Hiding Place: Examines tensions which divide the Negro and the White.
18. Lady From Philadelphia: About Marian Anderson.
19. No Man is an Island: A Black and White friendship.
20. The Novel: Ralph Ellison's work in progress.
21. Our Country, Too: Examines values and attitudes of the American Negro.
22. Still a Brother: Inside the Negro middle class.
23. Walk in My Shoes: Negroes from all walks of life.
24. The Weapons of Gordon Parks: His photography.
25. J.T.: Harlem boy whose only friend is an alley cat.

Behavioral Objectives

Drama

1. Given the play, A Raisin in the Sun, and having been taught the elements of conflict, the student, in class discussion, will identify the forces in conflict and state to the satisfaction of the instructor, how the conflict is made evident and how it is resolved.

2. After previous instruction on the meaning and uses of symbols, the student will recognize, from reading passages aloud in class, given symbols, (Example: Mama's plant), and he will explain their relevance to some other aspect of the play or to the play as a whole. Degree of accuracy is subject to the opinion of the instructor.

3. According to preconceived teacher criteria, the student will write an essay stating the theme of the play and explain how the theme is developed by the action.

4. In the same essay, he will relate the setting to the theme and to other aspects of the play.

4. Through roll playing several scenes, the student will investigate how the personalities of the characters are developed and he will show how this development is important to the play as a whole. Satisfactory character enactment will be judged by student peers.

Novel

1. After being instructed in the two controlling points of view, (the omniscient and the restricted), and given a novel, (Go Tell It On the Mountain, Black Boy, or any other on supplementary reading list), the student, in class discussion, will, to the satisfaction of the instructor, identify the point of view from which the story is written and state how this method of presentation contributes to the meaning of the novel.

2. On a written test given at the conclusion of study for each novel, the student will perform the following in paragraph form to the satisfaction of the instructor:

A. Describe the setting and state how it relates to the characters.
B. Examine the tone of the novel and investigate the author's use of the specific tone as it pertains to the Black society.
C. Identify the traits of specific characters and state how these traits are revealed.

3. The white student will relate the novel to his own experience, in a piece of expository writing which will show an understanding of the difference between his prejudices and his actual feelings toward mankind in general. Degree of success is subject to preconceived teacher criteria.

Short Story

1. Provided with criteria set forth by the instructor, the student will prepare a 500 word report demonstrating the importance of the tone, the conflict, the climax, the point of view, the setting, and the characters from a short story written by a Black author.

Poetry

1. Having been taught the three levels of meaning of a poem, and after reading and interpreting various poems by Black authors, the student will demonstrate, in oral or written form, to the satisfaction of the instructor, that the meaning of a poem can exist on more than one level:

A. Given such a poem, he will be able to explain the literal meaning, the figurative meaning, and the personal meaning derived from his own observations, interpretations, and experiences.
B. He will analyze, during individual preparation periods, the diction used by the poet and describe in class the effects the words have on the mind of the reader.
C. He will demonstrate in class discussion and on teacher prepared written tests his understanding of figurative language by identifying important figures of speech, such as metaphor, simile, hyperbole, apostrophe, personification, alliteration, onomatopoeia, metonymy, etc.

Non-Fiction

1. After reading the biographical sketches of Black literary figures, and after viewing films related to these authors, the student will prepare answers to twenty teacher-prepared objective questions pertinent to the importance of these persons in Black Literature. Questions will refer to their lives, their contributions to the literary field, and their impact on students of Black Literature with 80% accuracy.

Activities

1. Compilation of a bibliography of Black Literature using the school library, area libraries, including Wheaton College.
2. Reports on supplementary reading.
3. Speakers: Black students from Wheaton College.
4. Analysis of poems by individual students, presented to class.
5. Enacting scenes from A Raisin in the Sun
6. Outlining selections of non-fiction from Black Voices text.
7. Written evaluations of films shown, including references to texts studied in class.
8. Research in library on authors and their works.

Glossary of Terms

Poetry

1. Meaning: Three levels of are, literal, (what is really said), figurative, (symbols expressed), personal, (related to individual observations and experiences).

2. Tone: The attitude of the poet toward his subject matter or the attitude intended for his reader. (The tone may be solemn, ironic, formal, informal, humorous, mysterious, playful, etc.)

3. Diction: Use of language. Denotative is what is literally stated. Connotative is what is implied.

4. Figurative Language: A departure from the normal order, construction or meaning of words, usually through a comparison of dissimilar objects.

Some of the important figures of speech are:
Metaphor: an implied comparison identifying one object with another.
Simile: an expressed comparison using the words "like" or "as".
Hyperbole: conscious exaggeration is used without the intent of literal persuasion

Apostrophe: addressing an abstract quality or a non-existent personage as though present.
Personification: the endowment of animals, ideas, abstractions, and inanimate objects with human traits.
Metonymy: the substitution of a term naming an object closely associated with the word in mind for the word itself.
Alliteration: repetition of initial identical consonant sounds or any vowel sounds closely spaced
Onomatopoeia: pronunciation of words suggest their meaning

5. Genre: Classes of poems such as narrative, tells a story; ballad is adopted for singing or recitation; a dramatic episode presented in simple narrative form; lyric concentrates on a single point with emotion; and a sonnet has fourteen lines, divided into octave and sestet, written in iambic pentameter; rhyme scheme abba, abba,cd,cd,cd.

6. Rhyme: Ending sounds repeated.

7. Rhythm: The passage of regular or equivalent time intervals between definite events.

8. Free Verse: No discernible form or measure

The Novel and Short Story

1. Point of View: the omniscient narrator is not restricted to time, place, or character. He may comment at will. The restricted narrator is a character within the story who tells the story as he experienced it, saw it, heard it, and understood it. The author might use either the first-person or third-person method of presenting the story.

2. Genre: Classes of novels;

A. Apprenticeship Novel: One in which a youth tries to learn the nature of the world, discover its meaning and develop a philosophy of life for himself
B. Detective Novel: One in which a crime, usually a murder done by an unknown person, is solved by detection through logical clues.
C. Historical Novel: One in which a person, a series of events, a movement, or a spirit of a past era is reconstructed.
D. Novel of Incident: One in which action is emphasized over plot and characters.
E. Novel of Manners: One which emphasizes the importance of social customs, manners, and habits of a social class at a particular time and place.
F. Picaresque Novel: A type of historical writing, usually the autobiographical account of a low class rogue, called the "picaro", who earns his livelihood through his wits. A story of adventure including a series of unbelievable but thrilling episodes.

G. Psychological Novel: One in which the inner self of the character is emphasized with motives, and internal actions treated as causes to explain why the external actions occurred.
H. Regional Novel: One which deals with the geographical section with its particular habits, speech, manners, history, and beliefs.
I. Novel of Character: One which places its major emphasis upon the representation and development of character rather than on exciting episodes.

3. Setting: The background, including the geographical location, the characters' manner of living, the time or period in which the action takes place.

4. Tone: The attitude of the author toward his subject matter or toward his reader.

5. Characterization: The presentation of a character by what he says, what he does, what he thinks, what the author says about him, what other characters say or think about him, and how he interacts with other characters.

6. Conflict: The opposing forces which are in a struggle:

A. Protagonist against forces of nature.
B. Protagonist against another character.
C. Protagonist against society.
D. Protagonist's struggle with himself.

7. Climax: Occurs when action or circumstances determine how the conflict will be resolved.

8. Theme: The reader's concept of the primary idea presented by the author.

9. Renaissance Movement: (Harlem Renaissance); A period of extensive literary creativity by Black writers in the 1920's.

10. Stereotype: A classification of character according to a preconceived pattern. The Black people have often been referred to as the "servile Negro", the "comic Negro" or the"savage Negro".

Drama

1. Dramatic Construction: The playwright's choice of specific scenes included within the framework of the play to be enacted before an audience with dramatic action and meaning.

2. Cast: The characters involved in the play.

3. Conflict: The forces of struggle on both a literal and symbolic level which contribute to the plot and theme of the play.

4. Climax: Point in play where a satisfactory resolution of the conflict is realized.

5. Denouement: Final resolution of the conflict - the ending.

Non-Fiction

1. Purpose: To impart information, to change opinion, to move to action, to defend a position, or to entertain.

2. Tone: The attitude of the author toward his subject matter or toward his reader, (may be formal, informal, satiric, humorous, ironic, etc.).

3. Autobiography: Life of an author written by himself.

4. Biography: Life of a person written by another.

Supplementary Reading

1. See The Negro in American Literature and a Bibliography of Literature by and about Negro Americans by Abraham Chapman, Wisconsin State University, published by Wisconsin Council of Teachers of English, 1966.

2. Reading particularly appealing to this class:

A. Autobiography of Malcolm X, (Grove Press, Inc.)
B. Autobiography of Dick Gregory-Nigger, (Pocket)
C. Black and White-Stories of American Life, (Washington Square Press)
D. Brown: Manchild in The Promised Land, (Signet)
E. Carruth: The Story of Mary McLeod Bethune, (Washington Square Press)
F. Clayton: Martin Luther King-The Peaceful Warrior, (Washington Square Press)
G. Cohen: Cool Cos-The Story of Bill Cosby, (Scholastic)
H. Decker: An Empty Spoon, (Scholastic)
I. DuBois: The Gift of Black Folk, (Washington Square Press)
J. Ellison: Invisible Man, (Signet)
K. Ewers: Sidney Poitier-The Long Journey, (Signet)
L. Graham: South Town, (Signet)
M. Graham: The Story of Phillis Wheatley, (Washington Square Press)
N. Harris and Hobson: Black Pride-A People's Struggle, (Bantam)
O. Herndon: The Way It Spozed to Be, (Bantam)
P. King: Stride Toward Freedom, (Ballantine Books)
Q. Sackler: The Great White Hope, (Bantam)
R. Westheimer: My Sweet Charlie, (Signet)

LIGHTS GO UP IN THE THEATER

Course Description

This course will emphasize the literary values of drama rather than the technical aspects of presenting plays. Reading and interpreting dramas, with a concentration on theme, plot, character, language, and structure, will be the task of the student, but whenever possible, live performances will be witnessed to reinforce the study.

The course will begin with the presentation of the greatest dramatist of all times - Shakespeare. His use of witchcraft, superstition, and fear will be examined in his great tragedy, Macbeth. The student will be tempted, perhaps, to develop a real belief in witchery and a deep reliance on superstition, but each may seek his own conclusion.

From the consideration of this early drama, the class will move into examples of modern plays for the reading, interpreting, and viewing of dramatic moments in life.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To introduce various themes of life through dramas.
2. To analyze the feelings, the conflicts, and the solutions to conflict as exemplified by characters.
3. To familiarize the student with the greatest playwright of all times.
4. To discover the importance of superstition during the age of Shakespeare.
5. To examine man's basic fears and his dependence on superstitious acts rather than on reason for overcoming his fears.
6. To relate the issues presented in each play with present day problems.
7. To encourage the student's interest in drama and its relation to his life.
8. To help the student interpret the words of the dramatic characters.

9. To enable the student to recreate scenes of dramatic importance in front of an audience.

10. To stress the theme of each play as a source of insight into the nature of man and consequently into oneself.

Subject Matter

1. Macbeth: The background of Shakespeare, his life, works, style, and fame. Also the background of drama, conflict resolution, symbolism and figurative language, theme, tone, dramatic construction.

2. R.U.R.: by Karel Capek.

3. A Dolls' House: by Henrik Ibsen.

4. The Emperor Jones: by Eugene O'Neill.

5. Our Town: by Thornton Wilder.

Materials

I. Texts:
   1. Macbeth and Emperor Jones, (Noble & Noble)
   2. Macbeth in Adventures in English Literature, (Harcourt Brace)
   3. R.U.R. by Karel Capek, (Washington Square Press)
   4. A Doll's House by Ibsen, (Washington Square Press)
   5. Contemporary American Plays, (Random)
   6. Our Town in Adventures in American Literature, (Harcourt Brace)

II. Audio-Visual Annotations:
   A. Filmstrips
      1. Death of a Salesman
      2. How to Read and Understand Drama
      3. Introduction to Shakespeare
      4. Macbeth
      5. Teaching Guide to Macbeth
      6. Our Town
      7. Pygmalion
      8. Shakespeare's Theater
      9. Shakespeare - His life, times, works, and style
      10. What to Look for in fiction and Drama

   B. Recordings
      1. William Shakespeare - Immortal scenes
      2. Sir John Gielgud's Shakespeare's Age of Man
      3. Sound Effects for Our Town

   C. Films
      1. Macbeth - The Secret'st Man
      2. Ibsen's - A Doll's House
      3. The Theater - One of the Humanities
      4. The Age of Elizabeth
      5. Macbeth - The Politics of Power

6. Growth of London: An historical overview of principal events which shaped London and the British empire - 16th century discovery and exploration.
7. The Humanities - Our Town and Our Universe: Introduces the play Our Town. An evaluation of the play.
8. The Poet's Eye - A Tribute to Shakespeare: Reflects the universality, imagery, and metaphors from speeches in the plays with specific reference to character and situation.
9. A Salute to the American Theater: Presents scenes from dramas whose theme is freedom and anti-discrimination.
10. Shakespeare - Soul of an Age: Uses scenes of English towns and cities to point out landmarks in Shapespeare's life.
11. Shakespeare's Theater - The Globe Playhouse: A reconstruction of the Globe showing how stage was used for the production of Shakespeare's plays.
12. The Stage Evolves: Traces the changing shape of the theater through its major periods from classic Greek to modern times.
13. Stratford Adventure: On the theater at Stratford, Canada.
14. William Shakespeare: Recounts the life of Shakespeare, and has scenes from Macbeth.

D. Audio-Tapes

1. Works of Shakespeare - Macbeth
2. Scenes from Shakespeare
3. Scenes from Shakespeare - The Tragedies
4. Ages of Man - Shakespeare
5. Art of Shakespeare
6. Shakespeare and Imagery
7. Shakespeare and Character

Behavioral Objectives

1. Given the drama, Macbeth, the student will fill in blanks with correct words to complete summaries for each act with 80% accuracy.

2. From the plays studied in this course, the student will prepare and read aloud, to the satisfaction of the instructor, significant passages for interpretation of the theme, tone, and characterization of the plays.

3. Given specific passages from the plays examined in this course, the student will find and explain examples of puns, metaphors, and dramatic irony; success based on preconceived criteria set forth by the instructor.

4. Given the setting of a play, or of one scene in a play, the student will identify, in expository writing, the mood the playwright is creating, according to pre-established criteria for evaluation.

5. At the conclusion of the study of each play, the student, on a written test comprised of five questions, will identify the protagonist, the antagonist, the theme, the climax, and the setting, with 80% accuracy.

6. Given the major character in the play, Macbeth, the student will discuss in a written essay, the changes in that character from the beginning to the end of the play, and will give examples of five points where the playwright shows that character changing, with 80% accuracy.

7. Given the play, Macbeth, the student will examine the scenes which present the witches. He will discuss in a piece of expository writing, based on pre-established criteria, the influence these characters have on Macbeth and explain how their influence was acceptable during the period of authorship.

8. Given passages of dialogue from each play studied, the student will discuss orally, to the satisfaction of the instructor, the dialogue as an indication of what each character thinks about himself and his relationship to other characters in the play.

9. Having viewed an assigned play on television or on stage, the student will write a critical review, according to criteria set forth by the instructor, to include the individual's reactions to the character presentation, the setting, and the motivation of the plot.

10. At the conclusion of the course, selected groups of students will prepare a scene from two of the plays studied and present it to the class for peer evaluation.

Activities

1. Have selected students prepare and read significant passages from the plays.
2. Have students produce pictures of important characters or scenes.
3. Have students read at least one critical analysis of Macbeth.
4. Visit Shakespeare Theater in Stratford, Connecticut and view a production.
5. Listen to recordings of scenes from the plays studied in the course.
6. View films related to the plays.
7. Visit the Witch House in Salem, Massachusetts.
8. Assign viewing of selected plays on television, and writing of critical review.
9. Have selected students dramatize an effective scene from each play.
10. Compile a scrap book of post cards, pictures, and other materials relating to Shakespeare and the Elizabethan period.

Glossary of terms

1. Plot: The plan of action of a play; a series of interrelated actions progressing through a struggle of opposing forces to a climax and a conclusion.

2. Suspense: The anticipation of the reader or an audience as to the outcome of events; a major device for the securing and maintaining of interest.

3. Conflict: The struggle which grows out of the interplay of the two opposing forces in a plot.

4. Climax: In drama, the decisive turning point of the action.

5. Mood: The tone, (as "violent, "reflective", "happy", etc.) which prevails in a scene.

6. Setting: The physical background against which the action of the drama takes place.

7. Characterization: The creation of images of imaginary persons so that the reader or audience deem them as real people.

8. Motivation: The justification of the action of a character in a plot by the presenting of a convincing and impelling cause for that action.

9. Dialogue: A talking together; a conversation; the passages of talk between characters in the play.

10. Monologue: A speech by one speaker; a soliloquy.

11. Pun: A play on words based on the similarity of sound between two words with different meanings.

12. Point of view: The way in which the reader is presented with the story or plot of the play.

13. Three unities: The unity of time, place, and action.

14. Holinshed's Chronicles: Source used for Macbeth.

15. Prophecy: Prediction of the future under the influence of divine or supernatural guidance.

16. Blank verse: Unrhymed lines of ten syllables each, the second, fourth, sixth, eighth, and tenth syllables bearing the accents, (iambic pentameter).

17. Elizabethan Period: Name given in English Literature to segment of the Renaissance which occurred during the reign of Elizabeth I, 1588-1603.

18. Protagonist: One who takes the leading part in a drama.

19. Antagonist: One who contends with another; an adversary.

20. Dramatic irony: The words or acts of a character may carry a meaning unperceived by himself but understood by the audience. The irony resides in the contrast between the meaning intended by the speaker and the added significance seen by others.

21. Rhyming couplet: Two lines of verse, (usually at the end of a scene), with similar end-rimes.

22. Metaphor: An implied comparison which imaginatively identifies one object with another.

23. Allegory: The presentation, in a figurative manner, of a meaning metaphorically implied but not expressly stated.

24. R.U.R.: Rossum's Universal Robots.

25. Playwright: A person who writes plays; a dramatist.

26. Superstition: An irrational attitude of mind toward the supernatural, or God, proceeding from ignorance, unreasoning fear of the unknown, or the mysterious.

27. Pantomime: Action or gestures without words.

Supplementary Reading

Shakespeare

1. Armour: Twisted Tales from Shakespeare, (Signet)
2. Bentley: Shakespeare and His Theater, (Bison)
3. Bradley: Shakespearean Tragedy, (Fawcett)
4. Brown: Shakespeare in His Time, (Nelson)
5. Cambell: Shakespeare's Tragic Heroes, (Barnes and Noble)
6. Chute: Shakespeare of London, (E.P. Dutton)
7. Collier: Memoirs of the Principal Actors in the Plays of Shakespeare, (Shakespeare Society)
8. Halliday: Shakespeare and His Critics: From Ben Jonson to T.S Eliot, (Schocken)
9. Kettle: Shakespeare in a Changing World, (International Publishing Co.)
10. Spencer: Shakespeare and the Nature of Man, (Macmillan)
11. Webster: Shakespeare Without Tears, (Fawcett)
12. Ahmed: The complete Book of Witchcraft, (Coronot)

Drama in General

1. Bogard: Modern Drama: Essays in Criticism, (Oxford University Press)
2. Brooks: Understanding Drama, (Holt)
3. Brustein: The Theater of Revolt, (Little,Brown)
4. Cassner: Masters of the Drama, (Random House)
5. Haskell & Shedd: Masters of Modern Drama, (Random House)
6. Muller: The Spirit of Tragedy, (Washington Square Press)

2

ME, MYSELF, AND I

"Self-knowledge is the beginning of wisdom."

Course Description

The purpose of this course is to examine the theme of isolation as it appears in literature. What do people do under the threat of loneliness, prejudice, ignorance, and rejection? Perhaps we will realize the need for human beings to be alone at times; we shall also sense the tragedy of completely isolating ourselves from the companionship of others.

We often ask the question, "How do I find out who I am?" The course will endeavor to supply the student with answers to this question. He will seek to examine his own identity and search for ways to make himself the kind of an individual he can best be in a troubled complex society.

Some of the answers will be discovered as we become marooned with a group of boys on a remote Pacific island, as we live a desolate life on the Moors of England, or as we travel through a book of essays which deal with problems of poverty, prejudice, misunderstanding, and a number of other social illnesses which cause a person to become isolated.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To recognize a person's need to discover his own identity.
2. To discover how and why a person's feelings change during varying phases of his life.
3. To show that man can value his independence but that he also must share his individual freedom with his associates.
4. To realize the need for people to respect others.
5. To examine the process of development from immaturity to maturity.
6. To help students understand that the personality of people builds or destroys the society in which they live.
7. To explain the use of symbolism and allegory in the

novels assigned in this course.

8. To explain the structure of the novel with emphasis on isolation and how it contributes to the development or the breakdown of social order.

Subject Matter

I. Text:

1. Who Am I?: (Essays on the alienated) Selected essays are assigned during th course to emphasize and enhance the understanding of the motive of character, the reasons for loneliness, and the solutions for normal adjustment in our society.

2. Lord of the Flies: by William Golding.
Important ideas from the reading:

a. The development of fear and savagery
b. Elements of allegory
c. Symbolism in the development of the main theme: the island, (a microcosm of the world); individual characters, (Jack as a symbol of irresponsible authority, Simon as the Christ figure, etc.); the conch, (a symbol of order and stability); the jungle, (darkness of the human spirit), etc.

Teaching aims:

1. To help students understand that the personality of people builds or destroys the society in which they live.

2. To explain the structure of the novel with emphasis on the development and breakdown of social order.

3. Choose either Wuthering Heights by Emily Bronte or The Return of the Native by Thomas Hardy.
Important ideas from the reading:

1. The effect of environment on people's actions and natures.

2. The realization that humans have been motivated to alienation and loneliness in any period of time.

3. The various views taken regarding the purpose of life and death.

Teaching aims:

1. To help students understand concepts of love and hate; life and death; self-determination and destiny; condemnation and acceptance.

2. To show how the forces of environment,(The Moors of England), help to form the natures of the inhabitants.

3. To examine the ideas of superstition witchcraft, and foreshadowing which are current today as they were during the times of these authors.

4. Sounds of Silence (Poems and songs about loneliness) To be read at any time during the course with other selected poems pertaining to the same theme and with music selected for background.

Materials

I. Texts:
1. Golding: Lord of the Flies, (Capricorn Casebook edition)
2. Hoopes: Who Am I?, (Dell)
3. Hardy: The Return of the Native, (Houghton Mifflin)
4. Bronte: Wuthering Heights, (Harcourt Brace)
5. Ryan: Sounds of Silence, (Scholastic Book)

II. Audio-Visual Annotations:

A. Filmstrips
1. Man Without A Country: The story and its interpretation - an isolated man.

B. Cassettes:
1. Search for Identity
2. Normal Behavior
3. Emotions and Evaluations: Three psychological examinations of behavior, and man's search for individualism.

C. Recordings:
1. Excerpts from Lord of the Flies: Selected scenes from the play.
2. Diary of Anne Frank: Selections from her daily observations.

D. Films:
1. As Tall As the Mountains: Describes the physical and spiritual life of a group of boys participating in Outward Bound project.
2. Assembly Line: Portrays loneliness that plagues industrial society.
3. Beggar at the Gates: Presents man's spiritual hunger in the modern universe.
4. Best Damn Fiddler from Calabogie to Kaladar: Dramatizes the effects of isolation on a rural family - deprivation and help from welfare.
5. Beyond all Barriers: Depicts the importance of communications in establishing understanding among peoples of the world.
6. The Feeling of Rejection: Shows harmful effects of not being able to assert one's own wishes.
7. Have I Told You Lately That I Love You: Shows a modern family enslaved by automatic gadgets with no real person-to-person contact.

8. Invention of the Adolescent: Traces the development of the adolescent and shows something of the real problems of this age.
9. J.T.: The story of J.T., a shy, lonely Harlem kid whose only friend is an old alley cat. J.T. gets people a little closer to what is real and important in life, and he finds his own pride and dignity as well.
10. The Loneliness of the Long Distance Runner: Presents an 18 year old slum-bred boy who is sent to a reformatory school where he becomes the top runner.
11. The Lonely Night: Describes a woman's recovery from emotional disturbance. Shows how emotional strength can be built.
12. Nobody Waved Good-By: Shows a delinquent boy who rejects middle class conventions and gradually deteriorates.
13. Silent Snow, Secret Snow: Based on short story by Conrad Aikin, telling of a young boy who withdraws into a private world.
14. The Young Americans: Discusses American Youth-their beliefs, their goals, and how they affect society.

Behavioral Objectives

1. After reading Golding's Lord of the Flies, the students will, to the satisfaction of the instructor, explain in a brief composition, the meaning of the following terms derived from their reading and from their own experiences: "the end of innocence" and "the darkness of man's heart."

2. After instruction in the technique of dramatic form, the students will write a scene showing one of the major characters' isolated experiences. Included in the writing will be the student's reaction and solution to this dilemma. Peer groups will evaluate the scenes via pre-conceived criteria.

3. Having been taught the meaning and uses of symbols, the students will explain on a teacher prepared test, with 80% accuracy, the importance of ten symbolic items found in the novels studied in this course.

4. After reading Wuthering Heights or The Return of the Native, the student will examine in a 500 word essay, to the satisfaction of the instructor, the relationship between cause and effect on the motivation of the characters in the novel.

5. In Wuthering Heights and The Return of the Native, testing is a recurring factor which controls the lives of the major characters. After reading these novels, the students, according to preconceived criteria, will defend or refute in class debates the authors' use of fate in relation to the theme of isolation in the lives of the characters.

6. From the novels studied in this course, the student will list ten examples of the effect Nature has on alienating the major characters, with 70% accuracy.

7. After studying the novels in this course, the student will prepare, to the satisfaction of the instructor, a piece of expository writing dealing with pagan ideas which contribute to the isolation of the characters involved in the stories.

8. From the text, Who Am I?, the student will outline in an individual notebook, for teacher evaluation, ten assigned essays related to the alienated modern society.

9. From the text, Sounds of Silence, the student will choose five poems, or prose selections and prepare a tape consisting of the reading and appropriate background music. This preparation will be done in groups and presented to the entire class for peer evaluation according to criteria set forth by the instructor.

10. At the completion of the course, the student will be given a set of teacher-prepared questions concerning the author's use of the alienation experience in generating hope for an eventual community of understanding among men. Judgment of success will be formed by the instructor on the presentation, from class study, of four arguments for or against the premise offered.

Activities

1. Acting out certain scenes from the novels.

2. Select and tape background music that sets the mood of some important events in the novels, and prepare readings to accompany the tape.

3. Show Peter Brook's film version of Lord of the Flies. Assign a critical review of the movie.

4. Show several films related to the theme of isolation. Have students compare and contrast the methods of portraying the theme.

5. Have class prepare suitable background music to accompany poems from Sounds of Silence.

6. Assign individual topics for papers. Some suggested topics:

    a. The wildness and starkness of the English heath lands - its effect on the characters.
    b. The description of any character - develop his weaknesses, his virtues, and the circumstances that shaped his character.
    c. Consider the relationships between characters in any one novel - also compare these characters to those in other reading done by the student.

7. Examine present day forms of alienation through films and supplementary reading. (The drop-out, the drug society, views on love, etc.)

Glossary of Terms

1. Allegory: The presentation, in a figurative story, of a meaning metaphorically implied but not expressly stated.

2. Alienation: A state of being set apart from other people.

3. Antagonist: One who contends with another; an adversary.

4. Protagonist: One who takes the leading part in a drama, novel, or story; an active participant or leader.

5. Symbol: That which suggests something else by reason of relationship, association, convention, etc.; especially a reliable sign, an idea, or quality - as a symbol of courage.

6. Flashback: An interruption in the sequence of the plot of a story, to introduce events prior to those last presented.

7. Foreshadowing: The presentation of an idea in a piece of writing which gives beforehand, a hint of what will follow.

8. Superstition: An irrational attitude of mind toward the supernatural, or God, proceeding from ignorance, unreasoning fear of the unknown or the mysterious.

9. Supernatural: Proceeding from beyond nature, or the visible and observable universe; miraculous.

10. Mood: The tone, (as "violent", "reflective", "happy", etc.), which prevails in a piece of literature.

11. Prologue: A preface or introduction to a novel, poem, play, etc.

12. Epilogue: A specific poem, or the like addressed to the spectator or reader after the conclusion; a concluding section to complete the plan of the work.

13. Point of view: The way in which the reader is presented with the materials of the story, (omniscient or restricted).

14. Imagery: A special usage of words to change their basic meanings; figurative language.

15. Free verse: Characterized by much rhythmic variation, irregularity or unusual stanza forms, and either no rhyme or a loose rhyme pattern.

16. Psychology: The science dealing with the mind and mental process, feelings, desires, etc.

17. Psyche: The mind or the human soul.

18. Psychologist: One who studies the mind and mental processes.

19. Psychiatrist: One who is concerned with the study and treatment of disorders of the mind.

20. Narcissism: Self-love; excessive interest in one's own appearance, comfort, importance, abilities, etc.

21. Pseudo-identity: A false, or pretended identity.

22. Ego: The self; the individual as aware of himself.

23. Hypochondriac: A person who has abnormal anxiety over one's health, often with imaginary illnesses and melancholy.

24. Philosophy: A study of the processes governing thought and conduct; a system of principles for the conduct of life.

25. Heredity: The transmission from parent to offspring of certain characteristics; tendency of offspring to resemble parents or ancestors.

26. Neurosis: A functional disorder of the nervous system; a mental disorder.

27. Existentialism: A type of philosophy which holds that each man exists as an individual in a purposeless universe, and that he must oppose his hostile environment through the exercise of his free will.

2 . Intergration: The act of bringing parts together, as uniting the Black race with the White.

29. Segregation: The act of setting apart or separating from others, or from the main mass or group.

30. Agression: The practice or habit of attacking, of showing initiative and bold action.

31. Matriarch: A mother or woman who rules.

32. Patriarch: A father or man who rules.

33. Moor: A tract of open wasteland, especially in the British Isles, usually covered with heather and marshes.

34. Heath: (see "moor")

35. Wuthering: A Yorkshire word referring to turbulent weather.

36. Genealogy: A recorded history of the descent of a person or family from an ancestor or ancestors.

37. Misanthrope: A person who hates or distrusts all people.

38. Victorian: Characteristic of the time when Victoria was Queen of England, (1837-1901), showing the middle class respectability, prudery, bigotry, etc.

39. Fatalist: A person who believes that all events are determined by fate or fortune and therefore inevitable.

40. Destiny: The inevitable or necessary succession of events; what will necessarily happen to any person or thing.

41. Reddleman: A person who sells coloring made from red ocher, (an earthy clay containing iron ore). In The Return of the Native.

42. Deus ex machina: Any character or happening artificially, suddenly, or improbably introduced to resolve a situation. The Naval officer at the end of Lord of the Flies.

43. Pessimism: The belief that the existing world is the worst possible; the belief that the evil in life outweighs the good.

44. Monologue: A speech by one speaker; a soliloquy.

45. Dialogue: A talking together; a conversation; the passages of talk in a play, story, radio act, etc.

46. Pantomime: Action or gestures without words as a means of expression.

47. Humanist: A student of human nature and human affairs.

Supplementary Reading

1. Brown: Manchild in the Promised Land, (Scholastic)
2. Eyerly: Drop - Out, (Berkly)
3. Frings: Look Homeward Angel, (Scholastic)
4. Gold: Point of Departure, (Dell)
5. Greenberg: In This Sign, (Avon)
6. Greene: I Never Promised You a Rose Garden, (Signet)
7. Haggard: Nobody Waved Goodbye, (Bantam)
8. Head: Mr. and Mrs. Bo Jo Jones, (Scholastic)
9. Hinton: That Was Then, This is Now, (Scholastic)
10. Leach: Kate's Story, (Scholastic)
11. Mc Cullers: The Heart Is a Lonely Hunter, (Bantam)
12. Neufield: Lisa Bright and Dark, (Scholastic)
13. Rothman: The Angel Inside Went Sour, (Bantam)
14. Segal: Love Story, (Harper & Row)
15. Sillitoe: The Loneliness of the Long-Distance Runner, (Knopf)
16. Swarthout: Bless the Beasts and Children, (Pocket)
17. Zindel: My Darling, My Hamburger, (Scholastic)
18. Zindel: The Pigman, (Dell)

CONTEMPORARY AMERICAN FICTION: IMPRESSIONS IN ASPHALT

Description

The course will offer an opportunity for understanding contemporary ideas and concepts from ghetto cultures, the urban scenes and today's mixed and changing values. For the suburban student, this offering should prove positively enlightening as it will allow vicarious experience of urban life through representative American writers such as Hemingway, Faulkner, Shapiro, Thurber, Capote, etc. The chief emphasis of the course will be in determining the role the city will play in tomorrow's life, and developing the understanding of the influence of the urban scene upon today's world.

Goals

1. To expand the students understanding of life and values in contemporary American Society by analysis of American Literature of the 1950's 60's and 70's.

2. To offer insight into the views of various minority groups.

3. To present a picture of urban existence and illustrate its effect on all society through reading plays, poetry, short stories, and the novels of the city.

4. To relate present urban crises that are reflected in the literature to predict urban existence and effect in future years.

5. To apply gained insight from the literature to assign universal values and criteria common to all ghetto cultures.

6. To provide a working knowledge of the various genres of literature and the means of analysis and differentiation between them.

7. To stimulate the student's feelings of self-worth.

8. To provide the insight of recognizing through literature lines not necessarily representative of the angle of vision of the majority culture.

Subject Matter

The course will investigate contemporary American literature of the 1950's, 60's and 70's to help understand the life and values of American society.

Initially acquainting the student with minority views through a survey of representative literature, in order to establish a broader life prospective with an explanation of both unique and universal problems of urban culture for comparative purposes shall serve as the basic format of study.

Providing the student with an insight into life in a ghetto culture to develop sensitivity and further explaining the various genres of literature and relating them to the contemporary problems of an urban society will be included as an offering.

An attempt will be made to stimulate the students' feelings of self-worth by relating vicarious experiences through the texts and offering representative samples of contemporary authors for study of the style, theme and characterization.

Materials

I. Texts:
   1. Impressions in Asphalt, (Scribner)
   2. Americans Today, (Scribner)
   3. 6 Great Modern Short Novels, (Dell)

II. Audio-Visual Annotations:
   A. Filmstrips
      1. Death of A Salesman

   B. Records and Cassettes
      1. CarlSandburg Reading His Own Poetry
      2. Robert Frost Reading His Poetry
      3. Today's Poets-Their Poems and Voices
      4. Ring Lardner's Short Stories
      5. Ghetto Law and Order
      6. The Search for Identity
      7. 2000 A.D. The Search for Tomorrow
      8. You Could Look It Up
      9. Langston Hughes

   C. Films
      1. People of the City
      2. The World of Carl Sandburg
      3. The Lottery
      4. A Discussion of The Lottery
      5. Carl Sandburg
      6. Robert Frost
      7. William Faulkner
      8. The Many Cities of Boston

9. 20th Century Art: A Break with Tradition
10. A Lover's Quarrel with the World
11. The Weapons of Gordon Parks
12. On The Bowery
13. Cities-Crime in the Streets
14. The Cities and the Poor
15. The City and the Future
16. The City as Man's Home

Behavioral Objectives

1. Given an American novel read previously in the course and a description of the genre in which the novel may be classified, the student will write a paragraph identifying the conventions within that novel which link it to the genre. The paragraphs will be judged acceptable or non-acceptable by the instructor.

2. Following class discussions of Black culture and given the poem Colored by Waring Arney, the student will identify and explicate in paragraph form two negative comparisons of what it is like to be a Negro and explain in another paragraph how two other comparisons contained within the poem contribute to the meaning of the poem. Acceptance of the work will be made by the instructor based on previously given criteria.

3. After class discussion of the aspects of modern American life, the student will select a poem from the text and write an essay explaining those aspects of the works that are distinctly "modern American". Acceptance or non-acceptance of the essay will be made by the instructor.

4. After reading an excerpt from The Silent Spring by Rachel Carson, the student will prepare in writing an outline which will include one problem and possible solutions to the problem. Evaluation will be by the course instructor based on previously explained criteria.

5. After receiving instructions on the nature of conflict within literature, the student will choose three selections previously read from the text, explain in writing the nature of conflict found in each selection and relate the conflict to a contemporary situation found in the student's community. Acceptibility will be made by the instructor and peer group discussion based on a pre-set criteria.

6. After lecture and discussion on STYLE in literature, the student will read Monday Will Be Better by Ann Schockley and Wings on His Shoulders by Arna Bontemps from the text. Utilizing a distributed check list, the student will compare in writing the styles of the two authors. Acceptance will be based on utilization of the previously distributed criteria check list with 80% accuracy.

7. After dramatizing the play Dino by R. Rose in class and following a discussion of Dino's conflicts with society, his family and himself, the student will write a one paragraph statement explaining whether or not all conflicts within the three categories are resolved and justifying his answer by referring to specific examples from the play. Acceptance or non-acceptance will be made by the instructor.

8. At the conclusion of the course, the student will synthesize three literary form studies (poem, novel, play, short story, essay), and the ideas expressed within these forms for the purpose of creating in writing a projection for the existence of urban culture. Acceptance of the project will be made according to a teacher made criteria sheet.

9. After lecture and discussion on the views of the American majority, the student will read any one of the selections in Part VI of the text Impressions in Asphalt and write an essay discussing the problems encountered by a minority group viewing the views of the majority. Acceptance or non-acceptance will be made on the basis of pre-established teacher-made criteria.

10. After lectures and class discussions on the effects of existential philosophy on contemporary literature, reinforced with examples from the text, the student will be given 10 previously read selections from his text and he will select any 5 of them and explain in writing the elements of existential thought found within his selections with 80% accuracy. Acceptance will be made by the instructor.

Activities

1. Class trip to Boston. A bus tour of the city particularly ghetto areas.
2. Student notebook on values, culture, ecology, life and style.
3. Viewing films and filmstrips on related material.
4. Group presentation of novels not read in class.
5. Term research paper on ecology.

Glossary of Terms

1. Antagonist: Character in fiction who stands directly opposed to the protagonist.

2. Beat Generation: A group of contemporary poets and novelists who are in romantic rebellion against the culture and the value systems of present-day America, and express their revolt through literary works of loose structure and slang diction asserting the essentially valueless nature of existence.

3. Blues: An Afro-American folk-song of recent development among the Negroes of the southern United States. Characteristically short, melancholy in tone, marked by frequent repetition.

4. Conflict: Struggle which grows out of the two opposing forces in a plot.

5. Empathy: Art of identifying ourselves with an object and participating in its physical and emotional sensations.

6. Genre: Term used to designate the distinct types or categories into which literary works are grouped.

7. Humanism: Any attitude which tends to exalt the human element or stress the importance of human interests.

8. Lost Generation: Term applied to American writers born about 1900 who fought in W.W. I. Term was descriptive of traditional values lost to writers as a result of the war and the nature of a modern world.

9. Protagonist: Hero in a story who has a goal and is opposed by the antagonist in an attempt to reach his goal.

10. Existentialism: A group of attitudes which emphasizes existence rather than essence and sees the inadequacy of the human reason to explain the enigma of the universe.

11. Realism: (in fiction) Concerns itself with the issues of life which tend to be ethical - (issued of conduct) - and selects in such a way as to present these issues accurately as they affect men and women in actual situations.

12. Pragmatism: (in literature) Linked to realism in America after 1870. Insists that no questions are significant unless the results in answering them in one way rather than another have practical consequences in human affairs.

13. Naturalism: (American literature) Assumes that everything that is real exists in nature. Nature being conceived as the world of objects, actions and forces, which yield the secrets of their causation and being to objective scientific inquiry.

14. Symbolistic Period: Post W.W. I culture emerged from the war disillusioned with "idealism" and with the crassness of American culture. There were three divisions of this culture: a). Groups from the East, went back to Europe waited upon Gertrude Stein, took part in Dadaism. (Hemingway , Fitzgerald, Cummings, Sherwood Anderson). b), Produced a literature that was realistic, satiric and critical aimed at the standardized mediocrity of the American village. (Ring Lardner, Sinclair Lewis). c), A largely Southern group repudiated the meaningless mechanism of capitalistic America by looking backward to a past that had had tradition and order. (W. Faulkner , A. Tate, Robert Penn Warren)

15. Satire: A literary manner which combines criticism, humor and wit for the purpose of improving humanity. There are two types of satire: Horatian; a gentle and urbane and, Juvenalian; biting, bitter and angry.

Supplementary Reading

1. Capote: The Grass Harp and Tree of Night, (Signet)
2. Goldman: Soldier in the Rain, (Bantam)
3. Angus: Contemporary American Short Stories
4. Corbett: Modern American Poetry, (Macmillan)
5. Bogard: Modern Drama Essays in Criticism, (Oxford U. Press)
6. Kiernan: Modern Satire, (Harcourt, Brace and World)
7. Lynd: We Won't Go, (Beacon Press)
8. Clark: Dark Ghetto, (Harper and Row)
9. Cary: Jews in America, (Basic Books Inc.)
10. The Italians, Norwegians, Swedes, Irish, French, Germans, Japanese, Negro, Czechs and Slovaks In America, (Lerner)

HEMINGWAY: MAN AND MYTH

Course Description

The course will offer an insight into the works, thoughts and ideals of one of the most influential 20th Century American novelists. As it probes the life and writings of this enduring author, it will reveal Hemingway's unique sense of values, his code of the hero and the constant life-death struggle of man. His turbulent life of love and war, wine and women, the safari and the bullfight are reflected themes and part of the Hemingway mystique evaluated within this offering.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To become familiar with Hemingway's themes of love and hate, life and death, warfare and tragedy.
2. To better understand the motives of the "Lost Generation" and its influence on contemporary thinking.
3. To identify man's struggle as seen through an author's eyes.
4. To analyze fictional characters and events for the purpose of relating them to actual people and situations.
5. To evaluate heroic elements to establish the "hero" concept found in literature especially that of Hemingway.
6. To encourage the student to further his understanding of Hemingway's influence on literature by researching relevant material outside the presentation of the course.

Subject Matter

The course will deal with two major novels of Hemingway and selected short stories which provide the study of the major themes and individualistic style associated with this author.

A Farewell to Arms reveals the themes of life and death, success and tragedy, love and hate.

In conjunction with the study of For Whom the Bell Tolls, John Donne's No Man Is An Island will be read for relating Hemingway's characters and events to people and situations of today. The background of the Spanish Civil War will also be a prominent part in the study of this novel.

The study of the "hero" in literature will be emphasized in the analysis of Hemingway's short stories, some of which are:

"A Days Wait"
"A Clean, Well-Lighted Place"
"Short Happy Life of Francis Macomber"
"The Snows of Kilimanjaro"

The class will be given opportunities to view selected films designed for the enhancement of the course, tapes and records will be used, and independent research will be assigned for:

1. The Spanish Civil War and War literature.
2. The life of Hemingway, especially his life in Paris and his associations with his contemporaries, the "Lost Generation".
3. Hemingway's hunting stories and sportsmanship stories, involving Nick Adams and Hemingway's safaris.

Materials

I. Texts:

Hemingway: A Farewell to Arms, (Scribner)
Hemingway: For Whom the Bell Tolls, (Scribner)
Hemingway: The Snows of Kilimanjaro and Other Stories, (Scribner)

II. Audio-Visual Annotations:

A. Films

1. My Old Man: Ernest Hemingway (photographed in Europe) A Discussion of My Old Man.
2. The Novel: What It is - analysis of structure of the novel.
3. The Roaring Twenties: Social, artistic, and political events from end of World War I to the stock market crash of 1929.
4. The Jazz Age - Parts I & II: People and characteristics of the period.
5. Hemingway: His life from boyhood, through his years as a journalist and novelist, to his death.
6. Hemingway's Spain: For Whom the Bell Tolls same as above but applied to his specific novel.
7. The Many Faces of Spain: Studies the people religion, and culture of Spain.
8. The Novel - 1914-1942: The Loss of Innocence: Discusses the themes of the major works of prominent American authors, including Hemingway.

9. Nineteen Thirty-six, The Fateful Year: Discusses various events that took place in 1936, including the Spanish Civil War.
10. Over There, 1914-1918: Shows great moments of battle in World War I.
11. War in Spain-Prelude to World War II: Follows the course of the Spanish Civil War.

B. Cassettes
1. Hemingway: Written and narrated by Thomas S. Klise.
2. A Farewell to Arms: Dramatic highlights from the novel, depicting Hemmingway's theme of universal loneliness.
3. For Whom the Bell Tolls: Excerpts from Hemingway's novel, a tale of brutal conflict in which the hero fights for democracy while his own war becomes increasingly private.
4. The Short Happy Life of Francis Macomber: An outstanding example of Hemingway's short stories.

C. 1. Record and Filmstrip on Hemingway.
D. 1. Transparancies - Construction of the Short Story.

Behavioral Objectives

1. After reading the novel For Whom the Bell Tolls by Hemingway and the writing of John Donne entitled No Man Is An Island, the students will write a comparison of the two pieces of literature, showing the relationship of the main characters in each work to people and situations in today's world. Evaluation of the comparison will be made by the instructor.

2. After lecture and class discussion on the "Lost Generation", the students will write an essay defining the concepts of rebellion against the values of the post-war world as found in their reading of Hemingway. Essay to be judged by preconceived teacher criteria.

3. After viewing the film "My Old Man", and after discussing the theme of conflict between reality and dreams, the student will select for oral presentation any poem which demonstrates a similar theme. Selection and presentation will be evaluated through peer group discussion.

4. After selecting a topic related to the life of Hemingway, the student will research material for his topic and present orally a three-minute delivery on one aspect of the author's life. Evaluation will be judged according to pre-established criteria offered by the instructor.

5. After discussing the setting of the two major novels studied in this course, the student will describe, in a piece of expository writing to be judged by teacher prepared criteria, the specific setting of each novel and tell how it affects the attitudes, motivations, and decisions of the major characters.

6. After studying For Whom the Bell Tolls and after viewing several films dealing with the Spanish Civil War, the students will, in a panel discussion, point out the areas of realism and relate them to Hemingway's novel and to present day involvements in Vietnam and Ireland.

7. Having studied the novels and short stories included in this course, and given a list of 15 symbols from the readings, the student will identify their use and meaning with 80% accuracy.

8. Having discussed the style of Hemingway in class and having read at least two critics' opinions of his style, the student will prepare a 500 word essay, satisfactory to the instructor, giving specific examples to identify the characteristics of Hemingway's individualistic manner of presentation to the reader.

9. After reading Farewell to Arms and For Whom the Bell Tolls and after discovering the themes involved, the student will prepare an essay comparing the recurrent theme of conflict between men and machines, giving at least four examples from each novel. Acceptance to be judged by teacher prepared criteria.

10. At the conclusion of the course, after having read and studied several works of Hemingway, and after reading criticisms by outside authors, the student will write, to the satisfaction of the instructor, a 500-750 word paper on the subject, "The Unique Hemingway Hero". He will refer to at least eight specific examples from his study.

Activities

1. Oral presentation on one aspect of the life of E. Hemingway (speech).
2. Term paper (research) critical analysis of texts written outside of required reading.
3. Viewing and listening related films, filmstrips, and recordings.
4. Guest lecturer from English Department at Wheaton College.
5. Panel discussion comparing Spanish Civil War to present day conflicts.

Glossary of Terms

1. Lost Generation: A term applied to the American writers, most of whom were born around 1900, who fought in the first World War, and who constituted a group reacting against the tendencies of the older writers in the 1920"s. Although many of them spent much time in Paris, others lived and worked in New York, and some remained in the Middle West and the South.

2. Dadaism: A movement of young writers and artists in Paris during and just after World War I, which attempted to suppress the logical relationship between idea and statement, argued for absolute freedom, held meetings at bars and in theatres, and delivered numerous nonsensical "manifestoes".

3. Existentialism: A term applied to a group of attitudes current in philosophical, religious, and artistic thought during and after World War I, which emphasizes existence rather than essence and sees the inadequacy of the human reason to explain the enigma of the universe. The existentialist assumes that the significant fact is that we and things in general exist, but that these things have no meaning for us except as we, through acting upon them, can create meaning.

4. Hubris: Excessive pride which results in the misfortune of the protagonist. Overconfidence which leads the protagonist to break a moral law or ignore a divine warning with calamitous results.

5. Partisan: A person who strongly supports a party - in Hemingway, the person who supported the Spanish Republic.

6. Anarchist: A person who believes in the complete absence of government and law.

7. Guerilleros or guerrillas: Members of a small defensive force of irregular soldiers, usually volunteers, making surprise raids against supply lines, etc. behind the lines of an invading army.

8. Matador or toreador: A bull-fighter.

9. Fascism: A political philsophy, movement or regime that exalts nation and race and stands for a centralized autocratic government headed by a dictatorial leader, severe economic and social regimentation and forcible suppression of opposition.

Supplementary Reading

1. Weeks, R.P: Hemingway; a collection of critical essays, (Prentice Hall)
2. Sanford, Marcelline: At the Hemingways, (Little)
3. Hemingway, E.: The Short Stories of Ernest Hemingway, (Scribner's)
4. Hemingway, E.: Green Hills of Africa, (Scribner's)
5. Hemingway, E.: Death in the Afternoon, (Scribner's)
6. Hemingway, E.: A Moveable Feast, (Scribner's)
7. Hemingway, E.: Across the River and into the Trees, (Scribner's)
8. Hemingway, E.: To Have and Have Not, (Scribner's)
9. Hemingway, E.: In Our Time, (Scribner's)
10. Hemingway, E.: The Torrents of Spring, (Scribner's)
11. Hemingway, E.: Winner Take Nothing, (Scribner's)
12. Hemingway, E.: The Old Man and the Sea, (Scribner's)
13. Hemingway, E.: Modern Literature Study Series - 4 Books
14. Hemingway, E.: The Nick Adams Stories, (Scribner's)
15. Hemingway, E.: Islands in the Stream, (Scribner's)

DRAMA WORKSHOP

Course Description

This course is designed to help pupils who possess an inclination toward drama to discover and experiment with specific talents they have had no opportunity to develop. It will provide instruction and opportunity for script analysis, acting techniques, play directions and history of the drama. The chief emphasis of the course is upon the development of creative and interpretive skills in drama - to help pupils discover and develop talents of which they may be unaware and to help others without specific talent to achieve an expanded insight and responsiveness as a participating audience.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To expand the critical understanding of dramatic composition by analysis of dialogues, scenes and short plays.

2. To inculcate an understanding of the History of Drama in order to comprehend modern theater techniques.

3. To develop skill in dramatic technique, the synchronization of vocal tone, facial expression, gesture and body movement into a unified whole.

4. To relate skill in comprehension of dramatic dialogue and translation of that into meaningful dramatic expression.

5. To discover creative skills by acting dramatic dialogues and short skits and by analyzing those acted by fellow students.

6. To apply dramatic imagination by directing excerpts from professional plays and by directing and staging skits performed by fellow students.

7. To develop a working knowledge of the means by which lighting and set design can be utilized to support meaning and mood in drama.

Subject Matter

The course will provide the student with a study of the stage and provide intimate knowledge of the place in which plays are produced. Involving the student with the basic ideas of set design and explaining the purpose of scenery and the various theatrical styles combined with a study of the functions of lighting and light terminology to guide an understanding of total theatrical technique.

A study of costuming, that will show how design must be appropriate and actively express the nature of the character, the situation and the play will be emphasized as part of the overall production scene. Further, an actual make-up class will allow creative approaches to character study through make-up.

Finally, an actor's understanding and interpretation along with sessions in creating characters and a study in stage business and movement for the purpose of understanding the relationship of motivation to script analysis and the director's interpretation of a play will be developed.

Materials

I. Text:
   1. Play Production by Henning Helms, (Barnes & Noble)

II. Audio-Visual Annotations:
   A. Filmstrips
      1. Straight Make-Up for Men
      2. Straight Make-Up for Women
      3. Making Up Youth for Old Age
      4. Simple Flat
      5. Restoration Theaters
      6. Late 18th, Early 19th Century Theater
      7. Ancient Greek Theater
      8. Theaters and Stage Scenery

   B. Records
      1. How to Read and Understand Drama

   C. Films
      1. Acting Problems
      2. Building A Set
      3. Directing A Play
      4. Stanislavsky
      5. Twelve Angry Men
      6. Designing a Set
      7. The Stage Evolves

   D. Equipment
      1. Make-Up Kits (2)

Behavioral Objectives

1. Given a character from a play he has studied, the student will write a description of that character and the motivations of the character in the play based on a previously distributed check sheet. Judgment of validity will be made by peer group based on check sheet.

2. Based on previously given lecture and text instruction on developing character, and given a scene from a play containing several characters, the student will develop one of the characters and act out the given scene in character. Validity of the scene will be judged by class peers utilizing a check list.

3. Given one setting of a play unknown to the student, he will make a sketch, model or schematic diagram of the setting, placing the objects, furniture, hangings and props in the creative project. The instructor will deem the project acceptable or non-acceptable.

4. Given a list of theater terms, the student will write one sentence definitions for each with 80% accuracy.

5. Following class instruction on scene directing, the student will direct a five minute scene from any play in accordance with the conventions of the theater. Evaluation will be by peer group oral analysis based on pre-set criteria.

6. After observing the building of a flat, the students in groups of 4 will be able to build one 4'x10' flat and prepare the scenery for use in a future production. Final acceptance of the product will be judged against the model flat found in the student text.

7. Given instruction via lecture and filmstrips the student will apply youth and old age make-up on himself. Acceptibility will be based on peer group judgment from a teacher made checklist.

8. After reading and discussing a play and receiving lectures on the 4C's, and the kinds of genres found within comedy or tragedy, the student in outline form will determine whether the play is comedy or tragedy, identify the 4C's by referring to the play and classify the play into its proper genre with 80% accuracy.

9. Utilizing the dramatic concepts learned in the course, the student will qualify for either a technical or dramatic role in the high school production.

10. At completion of the course, the students, in groups of 4, will select, cast and produce one scene of a three act play to be reviewed by the rest of the class members to the satisfaction of the instructor.

Activities

1. A trip to a major professional play (Boston).

2. A tour and explanation of the facilities at Wheaton (Watson) Theater.

3. Group acted and directed plays, scenes and skits.

4. Individual projects in creativity from the field of lighting, make-up, set design, set construction or costuming.

5. Participation in the school production (musical), in any theatrical capacity as actor, technician, stage manager, singer or dancer.

6. Making up with basic make-up and old age.

7. Viewing films and filmstrips on related subject matter

8. Constructing a 4'x10' flat (stage scenery).

Glossary of Terms

1. Blocking: The plotting of action by the director.

2. Concentration: focused attention

3. Cover: Obscuring an actor from sight of the audience either by furniture or by another actor.

4. Cue: A signal for an actor's speech or action, usually the last three words of another actor's speech.

5. Cut: Take out; or stop action.

6. Downstage: Toward the footlights, so called because stages formerly slanted.

7. Ingenue: The young girl character in the play

8. Juvenile: The young man actor in the play.

9. Acting area: The space on stage where the actors perform.

10. Apron: The floor of the stage extending beyond the front curtain line.

11. Back stage: Area behind the curtain line.

12. Battens: Horizontal supporting bars of wood or pipe from which curtains and scenery are suspended.

13. Border strips: Short overhead curtains masking border lights.

14. Box set: A room set, three walls and a ceiling.

15. Curtain line: A line on the stage where the main curtain falls.

16. Cyclorama: A three-sided sky curtain hung from a U-shaped frame around the back and sides of the set.

17. Drops: Painted curtains without fullness.

18. Flats: sections of scenery.

19. Flies: A space above the acting area where curtains and scenery are stored.

20. Fourth Wall: An imaginary wall at the footlights, completing a box set.

21. Gridiron: Overhead structure supporting curtains, rigging, drops.

22. Ground row: A flat profile of ground foliage or scenery which stands along.

23. Mask or Backing: Flats used behind doors and windows.

24. Properties: A. stage, articles used to dress the set;
B. hand, articles used by the actors.

25. Proscenium: Picture-frame opening through which the play is viewed.

26. Strike: The signal to change the set; usually given by the stage manager.

27. Teaser: A short overhead curtain masking the first row of border lights; the first border strip.

28. Tormentors: The first side curtains mounted on flats, usually matching the teaser.

29. Royalty: Money paid for permission to present a play.

30. Stage left: The stage to the left of the actor as he faces the audience.

31. Stage right: The stage to the right of the actor as he faces the audience.

32. Tag line: An actor's speech at the close of an act, or of the play.

33. Upstage: Away from the footlights toward the back wall of the stage.

34. Traveller: Slotted track to hang draw curtains; often the curtain itself.

35. Wings: Offstage spaces on the right and left of the acting area.

36. Baby spot: A small focusing light.

37. Blackout: An instantaneous cutting off of all light.

38. Borders: Rows of overhead lights.

Supplementary Reading

1. Cheney: The Theater, (McKay)
2. Dolman: Art of Play Production, (Harper)
3. Ommanney: The Stage and the School, (McGraw-Hill)
4. Young: How to Produce the Play, (Prentice-Hall)
5. Selden: Stage Scenery and Lighting, (Appleton-Century-Crofts)
6. Motter: Theater in High School, (Prentice-Hall)
7. Benedetti: The Actor At Work, (Prentice-Hall)
8. Blunt: The Composite Art of Acting, (Macmillan)
9. Schuon: The First Book of Acting, (Watts)
10. Cassner: Masters of the Drama, (Dover)

TELEVISION PRODUCTION

Course Description

This course will offer the opportunity to those pupils who have an inclination or curiosity toward understanding and producing T.V. productions to discover and experiment with specific talents they have had no opportunity to develop. In scope, it is intended to provide instruction and opportunity for experimentation in T.V. commercial and scene production, T.V. script analysis, the impact of T.V. on the general public, and technical skills such as camera, audio-visual and video tape recording techniques.

The chief emphasis of the course is upon the development of creative, interpretive, and technical skills in T.V. production-to help pupils discover and develop talents and provide expanded insight and responsiveness as a participating audience. Further, to produce a vehicle that will communicate the message of its creators, (the students), through mass media to an audience.

Goals

The goals of the course will be to provide experiences which will enable each student:

1. To heighten awareness of the impact of T.V. upon the American public, by analysis of statistical data and personal experiences.

2. To develop skill in T.V. production technique, the synchronization of all the components of cameras, audio, lighting, switching devices and video tape recorder, for the purpose of producing a number of programs of increasing sophistication and duration.

3. To induce a critical understanding of the artistic and technical component of both commercial and non-commercial T.V. productions by analysis of dialogues, scenes, commercials, plays and productions.

4. To utilize acquired knowledge for the purpose of synthesizing original T.V. productions.

5. To encourage the development of specific talents as script writing, lighting techniques and audio-visual techniques.

6. To recognize the potential and limitations of T.V. as a medium of expression andcommunication.

Subject Matter

The course will instill a personal awareness of radio and television as a medium of expression, informing students as to the various ends of T.V., (e.g. entertainment, identification, information, expectation), as employed through the concept of coexpression, audio and video, will be a prime consideration.

Investigating the components of T.V. commercials and explanations of trends in programming will serve to heighten personal awareness. Acquainting the student with the history of T.V. comedy and heightening awareness to T.V. dramatic potential will allow insight into self analysis in relationships of the individual toward others.

Offering a beginning for creative behavior by adopting literature into script form and providing the student with a working knowledge of the role of the T.V. director and his approach to script analysis will establish the foundation for creating an actual T.V. production.

Finally, practice with equipment and a working knowledge of the composite audio-video procedure will allow production of three actual presentations ranging in time from a one minute commercial to a fifteen minute final presentation of video tape.

Materials

I. Audio-Visual Annotations:
   - A. Records
     1. Radio Before T.V.
   - B. Tapes
     1. Gunsmoke
     2. Suspense
   - C. Video Tape
     1. Across the Woods
   - D. Films
     1. Spliced T.V. Commercials
     2. T.V. in Education
     3. The Cinematographer
     4. The Screen Director
     5. The Shape of Films to Come
     6. Telstar

E. Equipment

1. Sony Camera (2)
2. Porta Pac Camera (1)
3. VTR (2)
4. Monitor (2)
5. Tapes (20)
6. Deluxe Titling Kit (2)

Behavioral Objectives

1. After receiving instructions in T.V. script writing and reading the script "Across the River and into the Ionosphere", the student will adapt, revise and design a written script which could be produced, within the limits of the specified equipment. Completed script will be judged acceptable or unacceptable by the instructor.

2. Combining instruction with practice, the student will be able to take the components of T.V. production, (i.e. camera, lighting, VTR and audio), and operate each one of them, in accordance with standard operating procedures outlined by the instructor or operational manuals.

3. After a demonstration on visuals, the student will prepare, assemble and construct one visual material, (credit card), to be shown on television. Evaluation by peer group from pre-established criteria found in the text.

4. Given ten T.V. commercials, the student will identify and explain the elements of commercial making in writing for each commercial viewed. Judgment will be based on course text criteria with 70% accuracy.

5. After participating in several lessons on the use of the T.V. camera and camera angles, (wide shot, cu, ecu), the student will take the script Brian's Song and list in writing all the camera angles required to prepare the script for production. Acceptability or non-acceptibility will be made by the instructor.

6. After reading both the story and the script Horatio, the student will identify in writing the changes, (i.e. inclusion or omission of characters, change of locale), from the story to the script and evaluate in writing by previously stated criteria the reasons for the changes.

7. After listening to or watching a radio or T.V. comedy, the student will identify the genre, (spoof, situation comedy), of classification and write a summary of the conventions that link the presentation to the genre. Judgment will be made by criteria described within his test, with 60% accuracy.

8. Given a list of T.V. terms in class the student will write a one sentence definition of each with 80% accuracy.

9. Through personal experience in T.V. viewing and after listening to statistics and information on the impact of T.V. on the masses, the student will complete a self-evaluation: a short and personal inventory based on an inventory sheet found in his text.

10. After instruction and discussion of T.V. script elements, (visuals, camera angle, movement, lighting), the student will take a literary work, and adapt and rewrite the work into a T.V. script suitable for production in accordance with a preestablished check list.

Activities

1. Field trips to Emerson College, (T.V. studios) and W.T.E.V., (New Bedford), Channel 6, for the purpose of viewing college and professional T.V. facilities.
2. Production of one commercial of sixty second duration and three productions of five, ten, and fifteen minutes in length.
3. An individual research paper exploring the potential of T.V.
4. Use of facilities, (cameras, VTR, audio equipment), at Project Spoke twice a week for the workshop.
5. Creating a final T.V. production employing all accumulated data to produce an artistic original program.
6. A radio program based on scripts from exploring T.V. taped for class analysis by the students.
7. Listening to and viewing tapes and films on related subjects.
8. Individual work with various pieces of equipment to achieve a practical working knowledge.

Glossary of Terms

1. Angle Shot: A camera shot from an unusual angle, such as one from a high roof looking down.

2. Aspect Ratio: The relationship between the width and height of the picture. The ratio is standardized in the United States at 3:4.

3. Balop or Telop: An optical projector which can project opaque material into a film pick-up camera in the projection room.

4. Board: The audio console control in radio and television.

5. Boom: A long arm which suspends the microphone over the heads of the actors in a television or movie studio and keeps it out of the field of the camera. Also known as a crane when used to support a camera.

6. Bust Shot or Chest Shot: A shot covering a person from the chest to above the head.

7. Camera Chain: Television camera and associated equipment consisting of power supply and sync generator.

8. Canted Shot: When the camera is tilted sideways and vertical lines are not vertical any longer.

9. Closed Circuit: Television program that is distributed, usually by cable, to specific receivers but not telecast to the public.

10. Close-up or CU: A shot in which only the head and part of the shoulders are seen or a small object or area fills the screen.

11. Credits: Listing of actors, singers, directors, etc., in title preceding or directly following the program.

12. Definition: Degree of detail in television picture transmission.

13. Transition: A transitional device wherein the first picture becomes blurred and dissolves to the second picture which is also blurred then, after the change is made, the second picture comes back in clear focus.

14. Diorama: A miniature set.

15. Dissolve: A gradual overlapping of one image by another followed by the slow disappearance of the first. Usually used as a bridge to a sequence.

16. Dolly: A noun meaning the wheeled apparatus on which the camera is mounted. It is also used as a verb meaning to move the camera slowly. Ex. Dolly-In, forward. Dolly-Out, away from subject.

17. ECU. Extreme close up: a shot of something very close.

18. Establishing Shot: A very important shot in any television program. It shows all the important parts of a scene in one shot, just as though the viewer were standing there and orients him to the story quickly.

19. Fade: A gradual change in the intensity of the picture. In a Fade-Out the picture grows gradually darker and to black. In a Fade-In, the picture gradually appears out of the darkness.

20. Field: One-half of a complete scanning cycle; 262½ lines; one-half of a T.V. frame.

21. Frame: A single frame of motion picture film or single complete T.V. picture composed of 525 scansion lines.

22. Gray Scale: A scale of 10 from T.V. black to T.V. white indicating the shades of gray a camera can see at any one time and to which a camera can be adjusted. A gray scale adjustment of 7 is good.

23. Group Shot: A shot including three or more people.

24. Knee Shot: A shot which covers a person from the knees to just above the head.

25. Lap Dissolve: A slow dissolve in which both pictures are actually overlapped for a very brief period of time. Same as dissolve.

26. Limbo: An area of no specified locale or scenery; blackness; void; absence of background.

27. Long Shot or LS: A shot from a distance great enough to provide a complete view of the entire scene.

28. Matched Dissolve: A dissolve where the main object is matched in each camera.

29. Medium Close-Up or MCU: A shot showing performers from the waist up.

30. Medium Shot or MS: A camera shot from such middle distance to show characters from the knees to above the head.

31. Mixer: The video switching device.

32. Superimposition or Super: Two images simultaneously picked up by two different cameras and electronically mixed on the face of a kinescope tube in such a manner that both images are visible.

33. Tilt: When the camera is moved up or down from a fixed position.

34. Truck: Lateral movement of the camera dolly.

35. Two Shot: A camera shot containing two people, usually heads and shoulders.

36. Video: The visual portion of the television

37. Wipe: An electronic process whereby the output of one camera can be out in a portion of the screen already taking a picture from another camera, thereby wiping out the portion of the first picture where the second picture appears. Can be almost any shape.

38. Zoom Lens: A variable focal length lens which makes it possible to follow action, keeping it in focus all the time. Its range is from very close to a considerable distance.

Supplementary Reading

1. Misserson: The Technique of Television Production, (Hasting House)
2. Bendick: Television Works Like This, (McGraw)
3. Marcus: Elements of Radio, (Prentice-Hall)
4. Floherty: Television Story, (Lippincott)
5. Gould: All About Television, (Random House)
6. Schramm: Television, (Stanford U.)
7. Settel: Television Authorship, (The Writer)
8. Schramm: Television in the Lives of our Children, (Stanford U.)
9. Burack: Television Plays for Writers, (The Writer)
10. Ashley: Television-Say it Safely, (Seattle U.)

EVALUATION OF COURSES BY STUDENTS

The evaluation of these courses will be accomplished by the instructor on a daily basis as he observes the student's growth in thinking, understanding, and expressing of ideas according to the objectives of each course.

In addition, a need exists for a final evaluation of (1) the student's achievement by the instructor; (2) the course by the student. In order to accomplish these goals, the instructor will administer a final examination based on the entire course of study and the student will complete the enclosed questionnaire to establish whether the course fulfilled his needs, interests, and abilities.

I. Course Selection:

Why did you select this course?
Check one or two answers:

____1. Title and description of course

____2. Instructor

____3. Recommended by a teacher, guidance counselor, or a friend.

____4. Felt material was necessary for pursuing future career.

____5. Other (please explain)

II. Subject Matter:

Please answer with "yes", "no" or "undecided."

_____1. Were the texts difficult to read and understand?

_____2. Do you feel the material was relevant to the course?

_____3. Did you like the selections in reading?

_____4. Do you feel there should have been more choice in reading?

_____5. List any recommendations for other texts or books you feel would be of importance to this course.

III. Presentation:

Please answer with "yes" or "no" unless directed otherwise.

_____1. Have you been encouraged to read further works by any authors studied?

_____2. Have you been stimulated to pursue further study of the subject matter?

_____3. Do you feel there was enough class discussion.

_____4. Do you feel the teacher provided you with adequate background material in class lectures?

_____5. Do you feel the homework assignments were too lengthy and difficult?

_____6. Do you feel the projects were beneficial and stimulating.

_____7. Do you feel that the questions on tests reflected the importance of material studied?

_____8. Do you feel that the presented course package (given at the outset of the course) prepared you for the requirements, and was of value to your study. If answer is "no" please explain.

_____9. Do you feel there were too many audio-visual materials used.

_____10. Having concluded this course, would you take another course of a similar nature?

IV. Recommendations:

1. Do you feel the course fulfilled your expectations? Please explain your answer.

2. List any recommendations you feel would improve this course.

3. Would you recommend this course to another? If your answer is "no", give reasons.